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Moving Picture WORD



Vol. 58, No. 1

SEPTEMBER 2, 1922

PRICE 25 CENTS

Moving Picture World
vol. 58, Pt. 1, See index
in Pt. 2.

Great
Paramount
Pictures
No. 15

CALIFORNIA

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JESSE L. LASKY PRESENTS A

George Melford
PRODUCTION
"BURNING SANDS"

WITH
WANDA HAWLEY, MILTON SILLS,
ROBERT CAIN, JACQUELINE LOGAN

A MAN'S flaming answer to "The Sheik."
A bigger, better story than that, and a
box-office attraction extraordinary.

From the novel by Arthur Weigall
Scenario by Olga Pritzlau and Waldemar Young

A Paramount Picture



DOROTHY GISH PRODUCTIONS
present

Dorothy
GISH
"The ⁱⁿ **COUNTRY**
FLAPPER"



DIRECT FROM A RECORD-BREAKING WEEK IN THE
CAPITOL THEATRE
NEW YORK CITY
TO THE
CALIFORNIA THEATRE
LOS ANGELES
OPENING SEPT. 3
DIRECTED BY F. RICHARD JONES

Famous Director of "MICKEY,"
"MOLLY-O" and "CROSS ROADS of NEW YORK"

a Remarkable offering for
Independent Distributors

WIRE US NOW

PRODUCERS SECURITY CORP.

516 - 5TH. AVE. NEW YORK

LEAVING THE CREAM IN THE BOTTLE

I RECENTLY left the West Coast Studios, after screening practically all of our fall productions, to be released under the forty-one picture program, sold to exhibitors for the first six months of this year.

In talking to exhibitors of these pictures, I promised them the greatest productions that our Producing Department had ever turned over to us for distribution.

Those of you who bought these productions on faith and on our word, know to what extent our pledges have been kept.

We are releasing these productions just as fast as possible, and in many cases pre-releasing, to get them into your hands at the earliest possible moment.

As an example, "Blood and Sand" is just finishing the greatest four weeks' run in Broadway's picture history, and could have been kept on indefinitely. Everyone knows it—admits it—but there was something else to think of besides the profits this picture would make for us after an indefinite run.

Exhibitors are in need of box office attractions now more than ever before in their history, so "Blood and Sand" is being sent on its way so that YOU and YOU and YOU may get it soon. Not only to make you

money, not only to start your new season right, but to show to the people who support your theatre, that this is one of the kind of pictures you were talking of when you told them of the new Paramount program of this season.

And this is but one—there are more to follow—for when you have seen "Man-slaughter," "The Old Homestead," "Burning Sands," "To Have and To Hold," "The Young Rajah," "The Spanish Cavalier," "Clarence" and others, you will realize more than ever before what a **dependable source of supply** means, and that the making of good pictures is the result of good planning, good thinking, good resources, and good organization—not the result of just big talk.

Two-dollar pictures? Yes, everyone of them, and they could have been shown at \$2 for a long run. But **you**, Mr. Exhibitor, would not have had them for six or eight months, and **you need them now**.

They were made for you, for picture theatres to run, at popular prices, and bring back your business as only pictures of this kind can do.

S. P. K. Reut

Paramount Pictures



— FAMOUS PLAYERS-LASKY CORPORATION —
ADOLPH ZUKOR, President
— NEW YORK CITY —





ENTERTAINMENT *Plus*

— a theme as big as all outdoors
— yet so simple a child can understand it!

HEART INTEREST *Plus*

— a story that digs into the Heart and imbeds
therein a never-to-be-forgotten lesson!

EXPLOITATION VALUE

— a story that will appeal to the masses
— rather than the classes.

Combined is what Exhibitors have—
demanded, you get these 3 and more!
in



Edward Sloman's First Personally Produced Picture "BLIND JUSTICE"

Adapted from
FRANK RADAMS'
most popular story
recently published in

MUNSEY'S MAGAZINE

1. BOX OFFICE TITLE.

2. A STORY FRESH *in the PUBLIC'S MIND*

3. MASTERLY DIRECTION

4. A PERFECT PRODUCTION

and

5. *The GREATEST CAST ever ASSEMBLED!*

MILTON SILLS
PAT. O'MALLEY
ALEC FRANCIS
CARMEL MYERS
CHAS CLARY
ERIC MAYNE
JACK MOWER
WALTER LONG

EDWARD SLOMAN
PRODUCTIONS. 4534 Sunset Blvd., Los Angeles, Cal.



HAMILTON
COMEDIES



Lloyd Hamilton

James W. Dean, one of America's foremost newspaper critics, whose reviews are printed in hundreds of papers, said: "Lloyd Hamilton is hereby nominated for a place in the hall of comic immortals. Chaplin, Lloyd and Keaton must crowd up a bit to give him room."

LLOYD HAMILTON'S excellent work in our Mermaid Comedies has earned for him, through the public's steadily increasing approval, promotion to a producing company of his own. Under the name HAMILTON COMEDIES this comedian will present on the screens of the world six feature comedies, each in two parts, for the season of 1922-23.

As much care, thought, time and money will be spent on these Short Subject features as is usually spent only on five-reel pictures. The first production featuring this great screen humorist will be ready for your enjoyment early in the fall.

Ask the manager of your favorite theatre now if he has contracted for HAMILTON COMEDIES, and when he will be able to show you the first picture.

HAMILTON COMEDIES, like all motion pictures released by Educational, will carry our trade-mark on their posters and lobby cards and on the motion pictures themselves.

*When You See This Sign
Go In—
It's the Sign of a
WHOLE Evening's
Entertainment*



EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

LLOYD HAMILTON



IN

HAMILTON COMEDIES

Is Known To 24,000,000 PEOPLE Who See

← → THIS AD IN

THE SATURDAY EVENING POST (Issue of August 5th)
AND **THE LADIES' HOME JOURNAL** (November Issue)

SIX FEATURE TWO-REEL
Comedies for 1923
Contract for Series Now!

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

ARTHUR F. BECK *Presents*

When Husbands

BY AND WITH

LEAH BAIRD



FOREIGN REPRESENTATIVE
SIDNEY GARRETT

THIS man married to get hold of his wife's money. First he eliminated his rival by a framed up robbery. Then he systematically lied, cheated and deceived the innocent girl behind the respectability of marriage. Eventually the wife found him out. To save his own reputation he attempted to prove her infidelity. She is saved by an unexpected and highly dramatic occurrence.

It is based on life. Any woman in the same situation would do exactly as Leah Baird does.

It is a gorgeous vision of ravishing gowns and lavish settings.

It has an exploitation title. It will open big and hold up for a run.

An early Fall release, now booking.

Deceive

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.

"Don't Doubt Your Wife"
"When The Devil Drives"
Both Brilliant Dramas of Wedded Life
by and with

LEAH BAIRD

and now

"WHEN HUSBANDS DECEIVE"

Her Greatest, Most Astonishing Revelation of a Pointed Truth About Men, Women, Love and Marriage.

Directed by Wallace Worsley, supervised by Arthur F. Beck and played by a splendid cast.

LEAH BAIRD

Jack Mower William Conklin
Katherine Lewis Eulalie Jensen
John Cossar



Dirigo Films Inc.
presents

KATE DOUGLAS WIGGIN'S
Story of the Heart



TIMOTHY'S QUEST

Directed by
Sidney Olcott
Scenario by *Katherine Stuart*

All the world loved "Rebecca of Sunnybrook Farm" and "Daddy Longlegs" and exhibitors everywhere made big money when they played them.

Here is another story by the beloved author of "Rebecca" and it is as big, as human, as sweet and appealing as "Rebecca." It was scenarioized by the girl who did "The Cinderella Man" and directed by the man who made Mary Pickford's "Poor Little Peppina."

"TIMOTHY'S QUEST" is the loveliest, sweetest story that any distributor in the world has for the new season. Prints now being shipped to all our 24 exchanges. See it quick.



In Canada: Canadian Releasing Corporation, Limited

A Picture That's Different!

Louis B. Mayer's presentation
of the inimitable star

Anita Stewart in "Rose o' the Sea"

The Exhibitor's Herald
says—

"The story has several novel twists and the outcome of the love affairs lends conviction to the story. Miss Stewart does good work throughout and is given able assistance."

Your Audiences Are Ready Made

Because millions have thrilled to this famous novel by Countess Barcynska.

Scenario by Bess Meredith.
Photographed by Dal Clawson.

Directed by Fred Niblo, director of "The Three Musketeers."

*A First National
Attraction*



Crowds lined up at Chicago Theatre



1,000 waiting in line
for box office to open



“Biggest
Opening
in History”

Read Balaban and Katz's Wire

“The Masquerader” opened to the biggest Monday in the history of Chicago theatre, with thermometer registering 94 and terrific heat all day. Crowds lined up one hour before opening of box office. When we started to sell tickets we had at least 1,000 people waiting in line to get in. First time this happened in the history of any of our theatres in Chicago. Picture a sensation.”



Richard Walton Tully

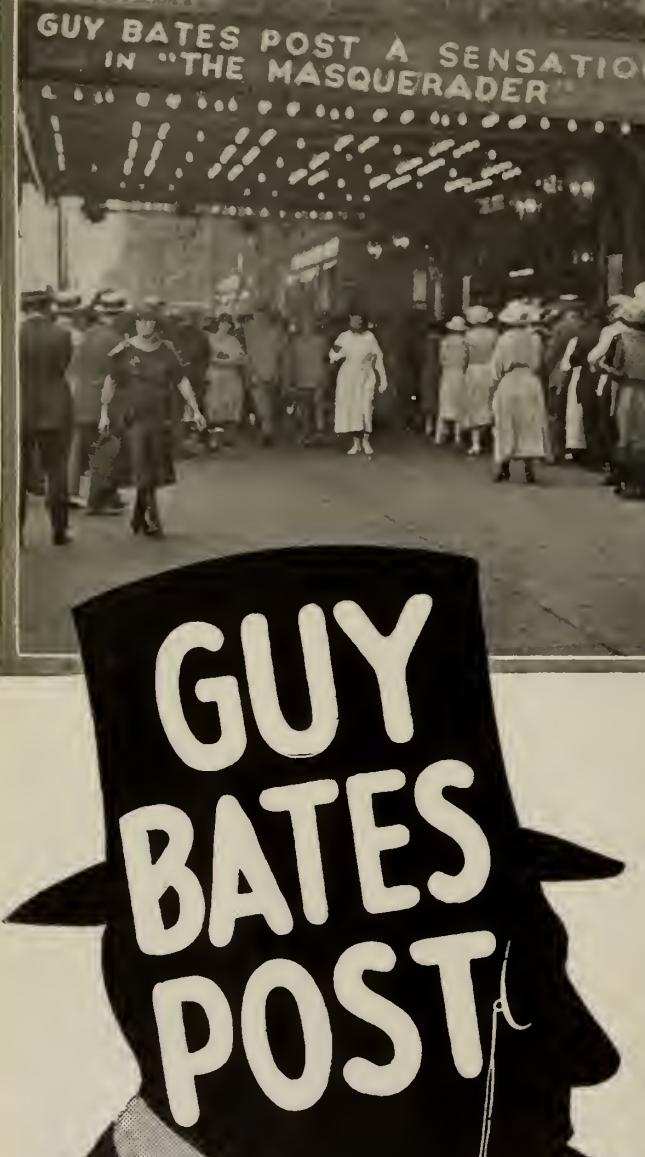
presents a picture made famous by
six years' road showing to record
crowds in every city, town and hamlet.

Taken from the novel by Katherine Cecil Thurston and
the play by John Hunter Booth.

Directed by James Young

One of the Few Pictures Held for
Second Week's Run at N. Y. Strand

A First National Attraction



The
Masquerader

I Can't Get Excited—

Over a Number of Things

One of them is the idea that the sort of advertising carried in the trade papers of this business is all wrong.

There is ad copy and ad copy, a time and a place for every variety of appeal.

The critic who makes the general charge that "Advertisers are not properly utilizing their trade paper space" is merely allowing his prejudice to run too strongly towards one particular manner of merchandising in type.

There are times when "service" advertising is good advertising, when announcement copy, performance copy, institutional copy have their place.

But so long as advertising remains SELLING, and each picture production presents a different sales problem—just so long will it be as impossible as it is foolish to lay down one man's rules of advertising to cover an entire field.

* * *

Nor Can I Get Excited—

Over the reiterated statement that "There are too many trade papers in this field."

Maybe there are. But it is nothing to get excited about and hold brass band rallies over.

Many thousand years ago Mother Nature gave first proof that whenever there was too much of any one thing at one time—she took the situation in hand.

There are not too many trade papers in this field. For this one reason, if for no other:

No one trade paper in the field is yet delivering the hundred per cent. of ultimate possible service. And it is only through COMPETITION, the application of continued effort to avoid Nature's selective axe, that the ultimate trade medium will be evolved.

Competition alone makes for all progress.

Any moment that we agree that there is no room for further progress in picture trade papers—then, and then only, will it be possible to say that the tail-enders in the field constitute the "too many" that we are now asked to get excited about.

Strange as It May Seem—

I can't get excited over the idea that every time Mr. Hays turns around it should be the occasion for pages of trade paper space and columns of newspaper publicity.

Mr. Hays is doing a big job, and in a big way. He has every bit of our admiration. He is doing far better work than we, personally, ever expected any man to accomplish in this field.

But isn't it very possible that we can overdo the publicity?

Every time a newspaper reader lets his eye glance over a Hays headline he says, "Oh, yes, that's the fellow who is going to CLEAN UP the movies."

It is barely likely that we are going to reach the day when we will be continually advertising the fact that we are the industry that is being CLEANED UP.

And it is going to be mighty hard to step forth some bright morning and convince the world that "We are now completely CLEANED UP."

For, such is the way of life, it is very probable that we won't look any different than we do today.

* * *

I Can't Get Excited—

Over the idea that once a week a trade paper editor ought to deliver a ponderous long-winded sermon on Confidence, Co-operation, Good Will Toward Men, Ethics and the Life Hereafter.

The church is losing its hold because ministers are forced to deliver a SERMON once a week. Film men stopped reading trade paper editorials when they stopped talking about films and began to PREACH.

So, if I occasionally chat "across-the-table" fashion as I do this week—set it down to this fact:

I don't like sermons.
No more than you do.

Robert E. Welsh

Editorial Personalities

Feel all chipper and gay this week over our new dress. We don't feel a bit bashful about saying it. Nor about telling you that this is only the first step. Got lots of good things up our sleeves that the next few weeks will disclose. Admit they are good. Know you will agree. Nor do we feel a bit commercial in advising that you are missing something any of these weeks that your ad copy does not appear in Moving Picture World. Say that without the slightest strain on our modesty. Would like to take you in the Circulation Department to see the proof. Any day you say. We're stepping, boys—stepping fast.

There's an ad on Page 19 of this issue that only occupies a page but says so much in that space that you can spend half an hour talking about it and the thoughts it prompts.

Turn to it now and look it over. We don't care if you forget to come back to this page. You'll find it a blamed sight more interesting than anything we can say.

"Service" in this field is a word with a wealth of meanings. And some of its meanings don't mean anything. But there are some thousands of exhibitors in this country who won't need second glance to know what Vitagraph means in this ad when it says "Service: And twenty-eight 'reasons why' for Vitagraph service." Twenty-eight branch managers whose terms of service show that they are part and parcel of Vitagraph—not here today and gone tomorrow.

Three managers in continuous service over seven years, six over six years, five over five years—and so on.

One popular complaint with the average small town manager is that he never gets to know with whom he is dealing at many exchanges. "Just when the manager gets to know my desires, my territory and local conditions so that he can really help me," says the exhibitor, "he is moved on and some newcomer from the other end of the country hangs his hat in the office."

More than once we have been in exchanges where the average exhibitor's greeting was, "Well, who's the manager today?"

That doesn't make for service, nor efficiency.

And when we see a record that tells the opposite story we just naturally feel like standing up and cheering.

Got other reasons for feeling proud this week. Our daddy, the Chalmers Publishing Company, just issued the fourth edition of Richardson's Projection Handbook. One thousand pages of solid meat. A publishing monument that will stand for years in the technical field. Of interest to you if you never saw a projection machine, as a sign of the resources, strength, courage, experience and knowledge back of our plans for Moving Picture World. Even at the risk of being called shrinking violets we are going to repeat the thought in the bold face above: "Watch our smoke."

New York's weather had its first "break" in favor of the theatres last Sunday and the results showed what picture patrons are ready to do this Fall if they are tempted with real goods.

Our good old friend, the "turnaway," is back with us. And the funny part about his return to New York is the fact that he chose a week when "holdovers" were on at every house except the Capitol, which presented Al Lichterman's "Rich Men's Wives."

"Blood and Sand," which had been achieving the miracle of beating some of the worst heat New York ever had, was opening for its third week at the Rivoli and its first at the Rialto, seven blocks south. But the early week crowds would have made you think it was the first opportunity on earth to see a long awaited production.

Joe Plunkett, of the Strand, held the First National special, "The Masquerader" over for the second week and recorded one of the biggest Sundays in the history of the house. The Capitol, we are told, showed "Rich Men's Wives" to something like 18,-

000 people at four full and one supper show.

The "long run" houses did their share. "The Prisoner of Zenda" recorded the best business done at the Astor at \$1.50 top, with a line out afternoon and evening. "Monte Cristo" registered a sell-out at the Apollo and "Silver Wings," "Nero," and "Forget-Me-Not" all got a good play.

New York doesn't speak for the country. In this matter as well as many others. But the signs of the times were interesting. And unless all signs fail there is a hungry fan patronage just waiting the urge of cool weather and good pictures to flock back to the theatres.

Just seems as though we have to talk about ourselves in this week's boldface. Back to the Projection Handbook. The average New York film man may think a thousand page projection text book and a weekly projection department is just "one of those things." In the next breath he will probably tell you, "One of the big problems of this business is to devise more and more means of helping the small exhibitor." If he puts the two thoughts together he will probably understand the tight hold that Moving Picture World has had on thousands and thousands of small exhibitors since 1907. "Who had no other paper in their early days and need no other now." That same projection department—the only one in the field—is also doing its share to make money for the business in the big theatres by making the satisfied patrons that better projection creates.

Harry Rapf, writing from Los Angeles with a word of congratulation for our "September" campaign, adds these words:

"Let me say from where I sit that I am seeing a lot of productions made out here and intended for release during the coming season. And they are so far ahead of last year's product that you can't get too enthusiastic over what they are going to mean to the exhibitors' box offices."

"This is going to be a whale of a season because we have the pictures that will stimulate the public's interest again. You are right when you say that last year's slump was in large part due to the fact that the public got tired of the stamp and type of pictures producers were presenting. But add this thought—that the pictures being shown at pre-views out here now are certainly going to cause a revival of interest."

We can say that Harry and the Warner Brothers are doing their own share in the general good work. The latest bit of news we have is that Sidney Franklin has been engaged to direct "Brass."

That's a capture for the independent market made possible only by the Talmadges' trip to Europe and the intervening time it allowed Franklin to use his talents elsewhere.

Moving Picture WORLD

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California Theatre Owners and Exchangemen Join Hands

Plans for Betterment of Industry Are Drawn Up at Meeting

A CO-OPERATIVE convention attended by more than 150 exhibitors, exchange men, producers and supply men from the Northern California field was held at the Palace Hotel, San Francisco, on August 15. Complete harmony prevailed between the various interests and definite plans were made for the immediate organization of a permanent body to embrace all branches of the business.

P. J. Hanlon, of Vallejo, called the convention to order, after the delegates had been filmed by a Pathé cameraman, and stated it had been called to bring all the elements of the business together for co-operative work. In speaking of the decrease of business he declared that the reasons had been charted by experts in the amusement field and that they had found that 35 per cent. was due to unwholesome publicity, 40 per cent. to the industrial situation, and 25 per cent. to poor productions.

A committee of three, consisting of W. W. Kofeldt, chairman, Robert McNeil and J. A. G. Schiller, was appointed to outline the order of business for the convention and while these members were absent from the room, Glen Harper, vice-president of the M. P. T. O. A. told of valuable concessions obtained for California exhibitors from the electric power companies, and advised that all theatre owners could now get a power rate for all current used in operating rooms.

The committee recommended the selection of a convention president, vice-president and secretary; the appointment of a publicity committee of two; the formation of a permanent organization to improve conditions, to combat un-American reforms, to co-ordinate the different branches of the business and fight adverse legislation, and the appointment of a committee to undertake campaign against widespread publicity for divorces and other sensations in the moving picture industry. It was suggested that a committee of nine be appointed to make arrangements for forming the new organization, to select a name, draw up a constitution and by-laws and plan its financing.

Frank R. Devlin, former chairman of the State Railroad Commission, and recently appointed general counsel and advisor for the Motion Picture Theatre Owners of Northern Cali-

fornia, was chosen convention president; P. J. Hanlon was chosen vice-president, and Thomas D. Van Osten, secretary.

The chair at once appointed a publicity committee consisting of W. Harold Wilson and Thomas D. Van Osten, as well as a committee to call upon newspaper publishers in an effort to have them cease giving undue notoriety to picture stars. This committee consists of Charles Thall, of Associated First National; Wayland Taylor, of Famous Players, Thomas D. Van Osten and Harold Wilson.

A committee on permanent organization was appointed, as follows: W. W. Kofeldt, W. A. Crank, Morgan Walsh and E. H. Emmick, representing film exchange interests; Robert McNeil, M. L. Markowitz, H. L. Beach and T. C. Reavis, representing exhibitors, and Paul Gerson, representing producers. With the appointment of this committee the convention adjourned, but the committee at once organized by electing Morgan Walsh temporary chairman and held an open session for an hour.

Assemblyman Edgar S. Hurley, who introduced the censorship bill at the last Legislature, was called upon and explained that he had introduced the measure by request and that when he learned how widespread its effects would be he took the steps which resulted in its being tabled. Assemblyman Morris backed up the statement of his colleague, as did also Louis R. Greenfield, a prominent exhibitor of San Francisco, who had been a member of the committee sent to the State Capitol by the Allied Amusement Industries of California to secure the defeat of the censorship bill.

"Looks Good"

October breezes tempered the force of a warm sun last Sunday and crowds of people took advantage of the let-up in the stifling weather to attend the New York picture theatres. Packed houses were the rule Sunday evening in the neighborhood theatres as well as along Broadway. Picture men wore broad smiles. "Well," reflected one, "perhaps I have been a bit pessimistic about the future. Cool weather tonight, much business; gee it looks good!"

C. C. Griffin, of Oakland, spoke on the need of the small town exhibitor for affiliating with an effective organization and outlined some of the benefits enjoyed by members of the M. P. T. O. A.

A novelty was added in the presentation of a large cartoon by the manager of the Wigwam Theatre. This was entitled: "Watch Your Step," and represented the exhibitor, producer, director and stars, passing before the close scrutiny of a censor board.

The convention was brought to an end by a brilliant banquet in the evening at which Rupert Hughes, the author, was toastmaster. Frank R. Devlin was the guest of honor and the keynote of the speeches was harmony.

No More "Jazz Time"

Washington, D. C. Exhibitors Win Fight Against Daylight Saving.

The amusement interests of Washington, D. C., have won their fight against the "jazz" form of daylight saving which was inaugurated by Presidential order last June, and when the city returns to its old plan of doing business on September 5 it will be with the knowledge that the experiment will never be repeated.

Failing to secure legislation from Congress in the spring permitting the turning forward of the clocks, a conference of business men and Government officials was held as a result of which President Harding issued an order that the Government departments would open and close an hour earlier each day. The stores of the city tried the plan out at the same time, but the amusement places steadfastly refused to be a party to the agreement.

George Schmidt Dies

After an illness of several weeks, George Schmidt, manager of the Strand Theatre, Atlanta, died August 21. He was a native of New Castle, Ind., and following the funeral services his body was sent there for interment. For the past six years he had been a resident of Atlanta. He was prominent in motion picture circles and was a Shriner.

More Letters on "Show You" Month

I'LL say we agree with the editorial of your new editor," writes Milt Samis, of the California Imperial Granada and Portola Theatres, San Francisco. "We agree with him to such an extent that we are putting on the very same campaign that he is advocating for all exhibitors—and the only difference is in the wording of our slogan.

"We are letting this old town know that 'Greater Movie Season Starts on August 20.' We started out two weeks ago by teasing them a little bit on our screens, in our lobbies and with 300 three-sheets, with the words: 'It Starts August 20.' And now we are letting them in on it with automobile banners, our screens, our lobbies, our billboards and a dozen new and different ways. We are selling them the idea that they are going to see the greatest series of photoplays that have ever been released.

"Oh yes, I almost forgot two of the most important things we are doing. One of them is an edition of 30,000 de luxe booklets of sixteen pages, each designed to sell our entire organization and the first ten pictures we are to show. The other is a third of a page ad which we are running in every daily paper in San Francisco."

"In the Moving Picture World of August 12," writes C. A. McFarland, city manager of the Queen Theatre, Houston, Texas, "I read the page 'September' signed by Mr. Robert E. Welsh. I immediately tore this page from the magazine and read it again. I got several ideas from it for readers in papers as well as ads. I thought I would write you a short letter, telling you that this is one worthwhile article and you deserve a lot of credit for the idea. I only hope you will be able to help us often in the future. I am strong for such ideas as 'September.'"

Jimquin, who certainly needs no introduction, writes a short, snappy letter from California, as follows:

"If getting behind that idea doesn't prevent an encore of last September mourn, then we'd better flop on our knees and beseech everyone in the high heavens to drop their harps and come running to our rescue."

Theatre War Ended

Combination Puts End to Competition in Eastern Canada

An interesting development has taken place at Hamilton, Ontario, where announcement was made August 4 of the amalgamation of the Loew and Pantages theatres into one company, the Hamilton United Theatres, Limited, which will operate both houses jointly under one management. The move is significant in that it probably marks the end of the "war" in Eastern Canada between Marcus Loew and Alex. Pantages. The desirability of uniting the two theatres has been considered for some time, it was announced, and under the one control, it is stated, a very large saving will now be effected in operating costs. The theatres, both of which are practically new, are in the one block and there had been fierce competition. No word is yet divulged as to policies.

In the new company, Pantages interests will hold preferred and common stock amounting to \$1,087,000. Loew's will hold stock to the value of \$900,000. It is understood that N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corporation and of Regal Films, Limited, is also directly interested in the amalgamation.

Brinch Resigns

P. N. Brinch resigned from the position of manager of exchanges for the W. W. Hodkinson Corporation, effective August 21. Before making any new affiliations he will take a long vacation at his country home in Pelham, N. Y. Mr. Brinch has been associated with W. W. Hodkinson either directly or indirectly for thirteen years, beginning with the General Film Company.

Patterson to Marry

Miss Anna Eugene Aiken and Willard C. Patterson, of Atlanta, Ga., have announced their engagement, the marriage to take place early in September.

Both are known nationally for their film work, Miss Aiken being the publisher of the Weekly Film Review, and Mr. Patterson being manager of the Metropolitan and Criterion Theatres in Atlanta.

Louisville Optimistic

Business Picking Up with Cooler Weather—Ten Cent Experiment by Savoy

Louisville, Ky., Aug. 21.—Things have been quiet of late as a result of hot weather and the vacation season, but it is reported that the business now is just a little better than it has been. Ma-cauley's Theatre, which has been running stock all summer, closed last week and will be dark until the opening of its regular season. Incidentally, stock took well here for the first time in some years. The parks and outdoor amusement companies haven't much longer to run.

The old Buckingham Theatre, formerly a burlesque house, later the Jefferson as a picture and vaudeville house, after being dark for some months, has opened as the Savoy, with pictures and vaudeville, at 10 cents. C. B. Blake, the Blake Amusement Company, is operating the house. A musical comedy cast in miniature, with eleven persons, and good music, was on the first week's bill.

New Theatre Opens

The Strand Theatre, Niagara Falls, N. Y., will open to the public Saturday evening, August 26. The house is under the direction of the Cataract Theatre Corporation, A. C. Hayman, president.

Less Films Censored

Year's Violations Net Pennsylvania Censors Just \$370

According to the statement of the Pennsylvania Censorship Commission only twenty-six prosecutions for violations of the censorship law were recorded in the Quaker State during the year ending June 1. These violations netted the state only \$370. This record compares remarkably with that of four years ago when 169 prosecutions were effected.

A material reduction in the number of subjects disapproved also was shown. Here are some of the figures embodied in the report: 4,402 original subjects and 11,282 original reels, physically examined; 10,670 subjects, including duplicates, and 17,742 reels, including duplicates, approved; 4,544 subjects and 18,336 reels modified; 29,868 eliminations, eighteen subjects, and seventy-one reels disapproved.

Total collections for the fiscal year ending June 1 were fixed at \$95,638 for examination of original and duplicate reels, and \$3,750 for the issue of substituted approval reels. The expenditures were itemized as follows: Contingent and travelling, \$9,090.48; salaries of members, \$10,200, and salaries of employes, \$60,381.60.

Tax Free Music

The music department of the Motion Picture Theatre Owners of America is sending a questionnaire to exhibitors as to the musical status of their theatres. The department says it is in a position to supply exhibitors with an excellent variety of tax free music.

On request to its offices at 132-136 W. Forty-third street, New York, it will supply exhibitors with lists, catalogues, professional copies and orchestrations.

West Coast Fire Chiefs Urge Use of a Slow-Burning Film by 1925

THE Pacific Coast Association of Fire Chiefs, which met in convention at San Francisco just before the gathering of the International Association of Fire Engineers, whose opening session was held on August 15, devoted a considerable portion of its time to a discussion of the fire menace arising from the use of the present type of moving picture film.

Resolutions were passed characterizing the film now in use as a menace to life and property and urging the adoption of a film of cellulose acetate. It called upon federal, state and municipal government to take proper steps to prohibit by law the use of nitro-cellulose film on and after January 1, 1925, the date being the same as that set by Paris, France, for a similar prohibition.

The resolution included the following: "In view of the availability of a safe film, the present expensive bur-

The Ontario Fire-Fighters Association adopted a resolution at its recent annual convention condemning the moving picture industry for not adopting slow-burning film for all picture prints.

The Canadian Motion Picture Distributors Association replied that producers are anxious to use safety film but the latter is yet in its early stages of production. It was also argued that sufficient safeguards are already in use in theatres.

industry to adopt at once in the production of all new pictures the exclusive use of the slow-burning film."

Frank Wentworth, of the National Fire Protection Association, was a prominent figure in the discussion and recited the history of the movement for safe film. He answered many questions as to the cause of film fires and explained the differences in degree of fire danger from various kinds of film.

"If we can get safe films into universal use," he said, "we need not worry about film fires, and every country that takes this step will help every other country to stamp out this danger."

He declared that producers would doubtless object to the adoption of the new type of film as it would cost three-quarters of a cent a foot more than the present style.

Country Becoming Aroused Against Blue Sunday Fanatics

THE fight against Blue Sunday advocates is well under way throughout the country. It is more than probable that before many days elapse the Motion Picture Theatre Owners of America will create a department which will make it its business to handle this campaign. In many instances the theatre men are getting the backing of the local authorities. Particularly is this true in Ohio, Wisconsin, Minnesota, Michigan, Kentucky and Georgia. In fact, in many cases Ohio authorities in retaliation for the determined and repulsive insinuations made by the fanatics have put down the lid on choir singing and forced work of any sort to be stopped.

The action of the Ohio authorities in Ohio cities and towns in issuing orders making it illegal for professional choir singers to work on Sunday has aroused the fanatics. Nevertheless, this action is having the tendency of awakening some of these advocates to the absurdity of their own demands for an "absolutely quiet Sunday."

In Michigan and Minnesota the authorities, in many instances, have made it plain that if the public cannot enjoy picture entertainment at regular picture houses, the churches cannot hold entertainments of any sort on the Sabbath. This step, too, has

aroused the Blue Sunday advocates there, who in a number of cases are prepared to offer compromises, but these offers are being flatly turned down by the exhibitors.

It is known that a new campaign to close every house in New Jersey will be started next month. The Governor has been served notice and replied that he will close everything, and, "of course, that means that there shall be no singing by professional choir singers, and no picture shows staged under the auspices of any church under any circumstances," he added.

In desperation the New Jersey fanatics, according to those in a position to know, will go to Trenton next winter with a resolution making it

possible for churches to give motion picture entertainment for churchgoers on Sunday nights. This resolution will be vigorously opposed by the business men and the Motion Picture Theatre Owners of New Jersey, according to President R. H. Woodhull, of Dover, N. J.

Here's a New One

An amended answer has been filed with the Federal Trade Commission by the Northwest Theatres Company, of Missoula, Mont., named in a former complaint issued by the commission, in which it was charged with accepting mail-order catalogues for admission at the instigation of business men at Missoula and thereafter burning the same, a method of unfair competition against mail-order houses.

The Northwest Theatres Company denies that it conspired with the Chamber of Commerce, of Missoula, or with any other organization or person to hinder or prevent any person or corporation carrying on business outside Montana from selling goods upon mail orders.

If there has been any violation of Federal laws by the theatre company it has been the result of ignorance, inadvertence and mistake, the answer further states.

WHAT
IS THE WEIGHT
of the new
**HANDBOOK OF
PROJECTION**
? ? ?
Two Pounds—One Ounce

As Harry Brouse Sees It



Harry Brouse, First National Franchise Holder in Canada, owner of the Imperial Theatre, Ottawa, here-with presents his view on the outlook for the coming season. His opinion is one of a series gathered by Associated First National Pictures, Inc. Writing from the viewpoint of a Canadian. Mr. Brouse foresees an excellent season.

Read:

Present indications are that the coming season will be a great improvement over last year. All the trades unions have made long-term agreements in regard to wages and although the Civil Service bonus has been reduced, it is not thought that this will cause a difference in the average civil servant's expenditures on amusements.

* * *

I look forward with every confidence to the coming season for the above reasons and because there will be a shortage of legitimate attractions for 1923.

Rescind Order

Foreign Actors Allowed to Make Films on John Bull's Soil

According to advices from London received at the New York office of Fox Film Corporation, English immigration officials have rescinded their order prohibiting Ann Forrest, the American actress, from participating in the production of the William Fox special, "If Winter Comes," exterior scenes of which are being taken near Canterbury.

Announcement of the bar placed by English authorities against the importation of foreign actors to play in pictures being made in England came in cable dispatches last week. Miss Forrest, who went to England to play "Lady Tybar" in the famous H. S. M. Hutchinson novel, fell under the ban which apparently resulted from a misconstruction of the embargo arising under a provision of the immigration act. This provision prevents the importation of any labor which Britishers are qualified to fill. Accordingly it was urged that film stars came under this prohibition and were likely to be smacked officially or placed under quarantine and then sent home.

WHO JUST ORDERED
100 copies of the new
HANDBOOK OF PROJECTION
? ? ?
THE U. S. NAVY

Conditions are gradually returning to normalcy in this territory. The better productions are attracting the public, particularly screen adaptations of widely read stories, which seems to prove that the public are displaying a greater discrimination in its selection of entertainment.

* * *

In regard to the reduction in admission prices as proposed in some Canadian territory as a stimulant to greater attendance, we find that this lowers the prestige of theatres showing the better attractions, with the resultant dropping off of their regular patronage.

* * *

Two local theatres, in which prices were reduced several months ago, are in no better position today and are contemplating a return to their usual scale. This would seem to justify our argument that the average photoplay follower will gladly pay the present scale of admission prices providing the quality of entertainment now provided is maintained or improved upon.

* * *

In our territory "The Child Thou Gavest Me" and "The Rosary" have been among our best attractions in the feature line. In comedies, Chaplin has led, with Buster Keaton and Mack Sennett also in the running. Comedies are showing an improvement. There is better production and more attention to detail.

To Sell Circuit

Arrangements Made to Dispose of Empire Chain for \$650,000

Indications are now that deeds soon will pass, completing the sale of the thirteen New England moving picture theatres which were found to be among the assets of the closed Cosmopolitan Trust Company of Boston when that institution was taken over by the Bank Commissioner of Massachusetts.

The above statement officially confirms the exclusive announcement published in Moving Picture World five weeks ago. Since that time every statement published exclusively by Moving Picture World relative to the situation has been confirmed.

Bank Commissioner Allen has just petitioned the Supreme Court for permission to dispose of these playhouses, known as the Empire Circuit, and is completing plans for their sale for \$650,000.

The theatres, with their locations, are as follows: Strand, Portland, Me.; Strand and Premier, Newburyport, Mass.; Strand, Amesbury, Mass.; Central Square, Waltham, Mass.; Bijou, Empire, Nickelodeon, Rialto, Fall River, Mass.; Colonial, Bijou, Strand and Opera House, Newport.

The notes of the various corporations owning these theatres, the commissioner says, were among the assets of the Cosmopolitan Trust Company at the time its affairs were taken over by the State. Since that time the commissioner has acquired as collateral security all of the stock in most of the companies.

Praises Exhibitors

Australian Comes Here to Study U. S. Exhibitor Methods

A firm conviction that American exhibitor methods are the foremost in the world, attracted L. S. Snider, of Associated Theatres, Pty., Limited, to the United States and he is now on tour studying the methods which American exhibitors employ.

Besides the attractive way that pictures are "put on" here with elaborate prologues and the widespread exploitation that goes with them, Mr. Snider was profuse in his praise of the picture theatre.

Mr. Snider's organization controls thirty theatres in Melbourne and vicinity, and cooperates with the Union Theatres, Electric Theatres and J. C. Williamson Films, powerful organizations in the Antipodes. The New Malvern in Melbourne is the newest of the Associated Theatres' houses, having been built about a year ago. It has a seating capacity of 2,500, and is one of the finest moving picture theatres in Australia. J. Bryson, general manager of the Universal Exchange in Australia, is an ardent "booster" of the New Malvern, Mr. Snider says, and was so favorably impressed by the plans along which the house was built that he has a large picture of it in his office which he exhibits to visitors as Australia's most up-to-date show place.

Mr. Snider says that exhibitors never experience any trouble in Australia in locating their theatres in any neighborhood, no matter how exclusive it may be, but on the contrary the people welcome the movies with open arms and even offer special inducements for building in certain locations. The highest admission price for special run features is about 78 cents in United States money, Mr. Snider said, while the average admission price in neighborhood and suburban theatres runs from 18 to 36 to 54 cents.

Makes Counterclaim

Application to remove the trial of the suit brought by the United Artists Corporation against Malcolm D. Gibson, owner of the Mozart Theatre, Elmira, N. Y., from New York to Chemung county, where Elmira is located, was made to the New York Supreme court on behalf of Gibson.

The suit is the result of a contract made with the plaintiffs by Gibson for the exhibition of "Way Down East." Gibson alleges that the plaintiff sent him a broken, brittle and defective print which could not be used, and that the one sent in its place was no better. The result, he alleges, was that his business fell off fully one-third, wherefore he sets up a counterclaim for \$3,000 damages.

Review of Tariff Bill Provisions

THE following is a review of the tariff bill as passed by the Senate on August 19, together with comparative rates as previously passed by the House, covering items of interest to the motion picture industry:

	Senate	House
Photographic cameras and parts thereof not specifically provided for	20%	30%
Photographic and moving picture films, sensitized but not exposed or developed	20%	20%
Standard width of 1 1/8 inches, per linear foot, other widths in proportion	4/10c.
Photographic film negatives, per linear foot—		
Exposed but not developed	2c.	30%
Exposed and developed	3c.	30%
Positives, including prints or duplicates, per linear foot	1c.	30%
Films or negatives taken from U. S. and exposed in a foreign country by an American producer in making a picture of which 60% or more is made in U. S.	25%
Per linear foot	1c.
Electric light carbons	45%	35%
Incandescent electric lights, bulbs and lamps, with or without filaments	20%
Photographic and projection lenses	45%

All rates based on percentage are ad valorem and as provided by the Senate are to be based on foreign valuation of the commodity, while House bill provides for assessment on American valuation.

Hays' Advice Asked Stanley Co. Growing Unfairness Charged

Want Him to Say Which Films Are Indecent

Members of the Motion Picture Theatre Owners of Western Pennsylvania have passed a resolution calling upon Will Hays to point out pictures that, in his opinion, are not fit to be shown, thus relieving them of the necessity of playing those pictures. The resolution, as adopted, follows:

Whereas, Will H. Hays, president of the Motion Picture Producers and Distributors of America, has in public speeches and newspaper interviews confessed that the companies represented in his association have produced and are now distributing photoplays of such a character as to be subversive of public morals, and

Whereas, Mr. Hays has stated that such pictures should not be patronized, and whereas, Mr. Hays has stated that improvement cannot be expected until next year, and whereas, the public has no means of determining which of the pictures can be patronized with propriety,

We, the Board of Directors of the Motion Picture Theatre Owners of Western Pennsylvania, voicing the sentiments of our membership as being unalterably opposed to the presentation of indecent pictures,

Be it Resolved, That we hereby solicit Mr. Hays, whom we appreciate as a competent judge of what is wholesome, moral and clean, to make public statements upon the pictures distributed by members of his organization, informing the public which of the pictures measure up to the standard set by him and which do not, and

Whereas, the motion picture exhibitor is compelled to buy his pictures before production and has no means of determining which of the pictures are fit to be shown, and whereas contracts contain what is known as the non-cancellable clause, be it further resolved that we hereby solicit Mr. Hays to secure for us cancellation of contracts for pictures which, in his opinion, should be condemned.

Developments this week showed that Fred G. Nixon-Nirdlinger and Jules E. Mastbaum, of the Stanley Company of America, have incorporated a new corporation for the operation of their vast holdings in Southern New Jersey. The incorporation means the establishment of headquarters in Camden, N. J., from where the affairs of the theatres of that concern will be conducted.

New Fuel Committee

Exhibitors Seeking to Secure Sufficient Coal for Winter

Exhibitors throughout the country are organizing local committees to cope with a possible shortage in fuel. The Theatre Owners' Chamber of Commerce, of New York and Northern New Jersey, has formed such a committee, including Billy Brandt, Louis Blumenthal, Lee Brecker and Bernard Edelherz, who during the past week were in conference with the New York Committee on Fuel, recently named by Mayor Hylan, to make an arrangement whereby the theatres would be guaranteed a reasonable quantity of fuel next season.

The Motion Picture Theatre Owners of America, through its national president, Sydney S. Cohen, is taking similar action. Through the national organization, the state units of the M. P. T. O. A. are sitting in with the fuel authorities throughout the country. While there is a threat that fuel will be scarce, the M. P. T. O. A. has been virtually assured that the theatres of the country will be properly taken care of.

Unfairness Charged

Says American Did Not Inform Public Films Were Reissues

The Federal Trade Commission has issued a formal complaint against the American Film Corporation, a Virginia corporation, with its principal office in Chicago, charging unfair methods of competition in commerce in violation of Section 5 of the Federal Trade Commission Act. The complaint is very similar to that issued a few days ago in the case of the Fox Film Corporation, and deals with the re-issue of films. It refers specifically to a number of films released prior to 1919 which, during the years 1919 and 1920, were again re-issued under new titles.

The American Film Company has been given thirty days in which to file with the commission a written answer to these charges.

To Reduce Prices

A big reduction of the taxes on tickets to picture houses and "legitimate" theatres in Czechoslovakia is to be put in force beginning January 1, 1923. The present taxes are to be reduced one-half.

Establishes Branch

Carl Laemmle, president of Universal, who has been in Karlovy Vary, Carlsbad, recently visited Prague, Czechoslovakia, to establish a branch office of his company. Maximilian Stransky was put in charge.

Birchall Is Arrested

Charged With Conspiracy to Defraud in Chemical Stock Deal

A prominent theatre man, of Canada, was arrested at Toronto, Ontario, on August 16, when T. P. Birchall was taken into custody on a charge of alleged conspiracy to defraud, the amount involved being \$60,000, it is said. Practically simultaneously with the arrest was the raid which Toronto and Montreal detectives made on Birchall's offices in Montreal when papers and documents that formed valuable evidence, it is alleged, were seized.

It is not in connection with the promotion of Loew interest that Birchall, president of Loew's Canadian Theatre, has been arrested, it is understood, but that he was wanted in connection with stock transactions for Chemical Products, Ltd., having branches in several Canadian and United States cities, including New York and Trenton, N. J. Birchall was later released on bail.

Grainger to Godsol

James R. Grainger, one of the best known men in the motion picture business, has been made personal representative of F. J. Godsol in the sales department of Goldwyn Distributing Corporation, of which Mr. Godsol is president. On August 19 Mr. Grainger started on a tour which will take him to every important picture center in the country.

Mr. Grainger has been general representative for Marshall Neilan, who is now making pictures in association with Goldwyn. Also, he has represented the Hearst interests in their association with Famous Players and in addition has represented Charlie Chaplin.

To Hold Convention

The Theatre Owners' and Managers' Association of Oklahoma, will hold its annual convention at the Skirvin Hotel, Oklahoma City, September 7 and 8. A large attendance is expected. Ralph Talbot is president of the association.

WHAT IS THE COLOR
of the new

HANDBOOK OF PROJECTION

? ? ? ?

IT'S BLUE
and it's

The Blue Book of Projection

Musicians Win Asks for Extension

The wage scale of Chicago musicians for the coming year was settled last week at a conference between theatre owners and the representatives of the Chicago Federation of Musicians at the office of Jones, Linick and Schaefer. The musicians were successful in obtaining their demand for a continuation of the present wage scale.

Managers of picture theatres outside the loop district declare that the high wage scale keeps scores of theatres from installing orchestras, and assert that while the union cannot be successfully combatted, it is defeating its own purpose by keeping men out of work through the demand for excessive wages for some instead of reasonable wages for all.

Legion Film

To prove the public's desire for cleaner, better and more truly American films, the American Legion, through its national officers, announces it has begun production of a feature film to be released to the public this fall. It is planned to show the picture for the first time at the national convention in New Orleans.

Hanford MacNider, the national commander, is a member of the Better Films Committee appointed recently by Will H. Hays. This committee represents fifty social and civic organizations interested in the better films movement.

The story was written by C. Gardner Sullivan, and will be produced by the Ince Producing Corporation at an approximate cost of \$200,000. The tentative title is "The Blood Bond." The permanent title will be obtained through a title contest conducted by the American Legion Weekly.

To Open September 4

The Eastman Theatre, of the University of Rochester first University owned and University operated theatre in America, has officially announced its opening for Monday, September 4. The vast \$5,000,000 educational experiment under the guise of a picture palace, will get under way on that day with no special formalities to mark the premiere.

Two days preceding the official opening, on Saturday, September 2, there will be a big gathering of celebrities of the motion picture world, musical and theatrical activities and the realm of higher education, to view the structure and its equipment.

The opening feature will be the Metro production, "The Prisoner of Zenda." The Fox News Service will be used as an exclusive feature at this house.

Allen Theatres Wants More Time to Settle Claims

An application is at present before the judge in bankruptcy at Osgoode Hall, Toronto, Ontario, in behalf of Allen Theatres, Ltd., asking for an official extension over several years to enable the bankrupt company to attempt a recovery instead of selling to another picture corporation.

This announcement has been made at Toronto by G. T. Clarkson, official receiver and assignee of the Allen Theatres. He declared that there was some objection on the part of minority shareholders of the company to the proposed extension of time for the settling of claims against the Allen company.

The judge in bankruptcy has been called upon to decide whether the proposed extension should be granted or not, or whether the assets of the Allen Theatres should be sold to the other corporation for \$850,000. The other corporation is presumably the Famous Players Canadian Corporation.

No Toronto Merger

There will be no merger of the Loew and Pantages theatres in Toronto, according to an announcement made in that city on August 10. The amalgamation of the two theatres in Hamilton, which is only forty-five miles from Toronto, does not affect any other houses on either the Pantages or Loew circuits in Canada, it was pointed out.

Separate companies are organized for each theatre in the respective cities, the Toronto Pantages Theatre being owned and operated by a company known as Eastern Theatres, Ltd. The Hamilton Pantages was operated by the Hamilton Theatres, Ltd., before it was merged with the Loew interests into the Hamilton United Theatres, Ltd.

Set Convention Date

The Motion Picture Theatre Owners, of Iowa and Nebraska, will hold their annual convention in Omaha, Neb., September 18, 19 and 20. The Ak-Sar-Ben pageant and festival will be held in that city on the same dates. Invitations to the convention have been sent to Sydney S. Cohen, president of the M. P. T. O. A., and Will Hays.

Joins Universal

Lester S. Tobias, formerly with Famous Players and Realart, has joined Universal in New Haven as special representative for Special Attractions.

Co-operation Begun

Representatives of 11,000,000 Start Work With Film Industry.

As a result of a meeting held June 22 last at the Hotel Waldorf-Astoria between Will H. Hays, president of the Motion Picture Producers and Distributors of America, and about 100 representatives of national civic, religious, educational and welfare organizations, a definite plan of co-operation has been effected between those who make the pictures and those who are interested in better pictures because of their effect upon the people of the nation. A resolution of confidence in the producers was adopted.

A body of men and women whose names are well known in welfare work of various sorts throughout the country have organized, have prepared to go to work, and have chosen as executive officer, at the invitation of the producers and distributors, whom they have assigned to duty in Mr. Hays' office. Colonel Jason S. Joy, formerly executive secretary of the American Red Cross, is the man selected, and he has already assumed his duties.

The plan of co-operation is:

The establishment of a channel of inter-communication between the agencies instrumental in forming and interpreting public opinion and the industry.

The increased use of motion pictures as a force for citizenship and a factor in social benefit.

The development of more intelligent co-operation between the public and the industry.

The aiding of the co-operative movement instituted between the National Education Association and the producers to direct the making of pedagogic films and their effective employment in the schools.

The encouragement of the effort to advance the usefulness of pictures as an instrument of international amity, by correctly portraying American life, ideals and opportunities in pictures sent abroad, and the proper portrayal of foreign scenes and persons in all productions. The furtherance, in general, of all constructive methods of bringing about a sympathetic interest in attaining and maintaining high standards of art, entertainment, education and morals in pictures.

The men and women who signed the resolutions and declaration of purposes are: Mrs. Oliver Harriman, president Camp Fire Girls; Mrs. George M. Minor, president-general Daughters of the American Revolution; Harold S. Braucher, secretary Community Service, Inc., and Playground & Recreation Assn. of America; Mrs. Woodallen Chapman, chairman committee on Motion Pictures, General Federation of Women's Clubs;

HOW MANY QUESTIONS

are asked and answered

in the new

HANDBOOK OF PROJECTION

? ? ?

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Hugh Frayne, The American Federation of Labor; James West, chief scout executive, The Boy Scouts of America.

Lee F. Hanmer, director, Department of Recreation, Russell Sage Foundation; Charles A. McMahon, editor National Catholic Welfare Council Bulletin; Rev. F. Ernest Johnson, Federal Council of Churches of Christ in America; Harold Ross, editor American Legion Weekly; Mrs. Robert E. Spear, president Young Women's Christian Association; Mrs. Jane D. Rippin, director The Girl Scouts; Dr. John R. Mott, general secretary International Committee of Young Men's Christian Association.

They are among the leaders of their national organizations, the combined membership of which is more than 11,000,000. Their representative at Mr. Hays' headquarters will keep them informed at all times as to the constructive work being done by the producers and distributors looking toward the improvement of the quality and the raising of the standards of pictures. He will also keep Mr. Hays informed of the aims and activities of the organizations he represents and of the co-operative efforts.

Eddie Laemmle Ill

Production work on the part of the company sent to Europe by Universal for the production of "Castle Craney-crow," has been delayed by the illness of Edward Laemmle, the director. Harry Myers, the star, has been recalled to Universal City temporarily, and has just arrived in New York from Berlin. He is accompanied by Tenny Wright and David Stumar, Universal cameramen.

Young Laemmle is now undergoing hospital treatment in the German capital. It will be many weeks before he is ready to take up his production plans again. He is suffering from a blood affection brought on by over-work and nervous strain.

New Company

The Ocean Film Company has been organized in Prague, Perstyn—359. It is a distributing company and is in the market for American made films.

Two Men Killed

C. R. Freeland and H. J. Johnston Meet Violent Deaths

Two motion picture men widely known in the Southwest died violent deaths in the Dallas territory on Sunday, August 13.

Charles R. Freeland, well-known among the younger generation of Southwest picture men, was struck by a Southern Pacific train near Lordsburg, N. M., Saturday night and died of his injuries early Sunday morning.

Howard J. Johnston, 24 years old, widely known as theatre organist, and who until recently was on the musical staff of the Hope Theatre, was shot six times in the abdomen at noon Saturday in a room at the Southland Hotel, Dallas. He died early Sunday morning. Charges of murder were filed against C. T. Harp, cotton buyer, and J. E. Hamilton, druggist, of Waxahachie, Texas, following his death.

Mr. Freeland was until recently assistant manager of the Old Mill, Queen and Palace Theatres in Dallas, and was returning to Dallas after some time passed in California in search of health. He was driving an Overland and apparently failed to see or hear the train that hit his car. He was buried in Dallas, with a number of Southern Enterprise men acting as pallbearers.

Annual Outing Held

The first annual outing of the Motion Picture Theatre Owners, of Eastern Pennsylvania and Southern New Jersey, was held Monday and Tuesday, August 20 and 21, at Atlantic City, N. J. The program for the two days included many enjoyable events, among which was a banquet at the Alamac Hotel, where Harry Latz, manager of the Alamac Hotels at Atlantic City and Lake Hopatcong, N. J., announced his engagement to a well-known theatrical star.

Maigne's Salary Held

Justice Lydon of the New York Supreme Court has signed an order restraining the Famous Players-Lasky Corporation from paying Charles Maigne, a director of the company, all or any part of his \$600 weekly salary.

The order was obtained by Michael Bell, of New York, whose infant daughter, it is alleged, was run over and killed by Maigne's automobile in November, 1919, and a jury in Justice Donnelly's part of the Supreme Court in April, 1921, awarded the father of the girl \$2,500 damages, which he has been unable to collect owing to the absence of Maigne from this city.

News from the Producers

By C. S. SEWELL



Standing Stars

Wyndham Standing is the star of "The Isle of Doubt," a six-reel feature which Playgoers Pictures announces for release September 10. This picture, which was adapted from the well-known novel by Derek Bram, is said to combine the appeal of a high-class society drama with the adventure and lure of the tropics. Its story is characterized by a strong element of surprise throughout, and is made doubly interesting by unexpected twists and turns of the plot.

New Jack Pickford Film Finished

All the camera work has been completed on Jack Pickford's "Garrison's Finish," his first photoplay for early autumn release by Allied Producers and Distributors Corporation. "Garrison's Finish" is Jack Pickford's first independent production, and he plays the role of Billy Garrison, the all-square jockey who is double-crossed by another rider, but who eventually wins out and comes under the wire a winner. The story is from W. B. M. Ferguson's novel of the same title. The scenario was prepared by Elmer Harris, with Mary Pickford supervising. Madge Bellamy plays the role of Sue Desha, daughter of a Kentucky breeder, whose intuition tells her Garrison is innocent of throwing an important race. There is action and thrills all through the picture. The race track scenes are said to rank high.

"Garrison's Finish" was directed by Arthur Rosson, with the photography by Garold Rosson. Others in the supporting cast are Charles A. Stevenson, Tom Guise, Frank Elliott, Clarence Burton, Ethel Grey Terry, Audrey Chapman, Dorothy Manners, Herbert Prior, Charles Ogle and Lydia Knott.

Terriss in England Making Film

Tom Terriss, who went to England after making "Find the Woman" for Cosmopolitan, is at work in London making "The Harbor Lights," a famous melodrama that ranks high among the many successes of similar name that have gone to make the fame of the old Drury Lane Theatre.

Arrangements for the release of this picture, which is the only one Terriss will make under that contract, will not be made until the picture is completed. Following "The Harbor Lights," Terriss has arranged for a series of pictures that will be released in this country through one of the recognized companies, according to a contract that was signed before Terriss sailed.

Fox Spends Large Sums for Stories

From the indications of last year and the announcements for the immediate future it is apparent that William Fox looms as one of the heaviest buyers of the motion picture fiction in the market, it is stated.

The Fox Corporation believes in the soundness of this policy. The expenses of production in these days are so heavy that to purchase a story or play that has already met with popular approval means a guaranteed success to the motion picture exhibitor, Fox says. One of the prominent officials of the Fox Film Corporation expressed it as follows:

"In the motion picture field the greatest economy for the purchaser of motion pictures and the motion picture theatre is for the original maker to offer his market the very best regardless of the momentary expense. What is the best, and what is it that will prove most successful? The answer to this will make a fortune for any showman just as it has made the success of the Fox Film Corporation—but by what test can

we know what is going to be the best, most successful and most popular? One answer is, by avoiding useless experiments—for which the motion picture theatre owner must ultimately pay the bills.

"It is obvious that stories and plays that have already proven their success before audiences of hundreds of thousands of people are the best guarantees to the motion picture exhibitor that he is going to get a proven sure-fire success to offer his screen audiences—a certainty of success that remove as far as is possible the risks of the show business.

"Upon this theory the Fox Film Corporation has been one of the most extensive buyers of best sellers and most popular stories during the past year. The Fox preliminary announcements for the forthcoming year emphasize the fact that Fox is one of the most lavish spenders for successful fiction and dramatic rights for motion picture purposes that have so far developed in the motion picture field."

Striking Ads for "Nanook of the North"

At the beginning of the second week of the run of the Pathé special, "Nanook of the North," at the Alhambra Theatre, Los Angeles, the double-column display advertising in local newspapers startlingly reflected the theatre management's sentiments regarding the great Eskimo epic. Pictures of the Eskimo baby actor's "Smile from the North," and of the hero, Nanook's, hand-to-hand struggle with one of his half famished sledge-dog pack "huskies," were printed with such expressions as these:

"Flaherty did it! Gosh! What

a picture! But wait till you see 'Nanook of the North,' held over for a second and unalterably final week at the Alhambra.

"Away up North, a thousand miles from civilization, where a heaved brick would hit the North Pole, where it is so cold and dismal that even the sun shivers, an Irishman by the name of Flaherty—Robert J. Flaherty, F. R. G. S.—made a picture with no studio or laboratory, not even one picture actor, under heart-breaking conditions, and still a picture raved over by the theatre's severest critics."

Four Comic Stars in Metro Picture

Comedy, which all producers of motion pictures strive so diligently to put into their productions, is not to be lacking in the Metro S-L special production of "Quincy Adams Sawyer," which is being filmed for Metro under the direction of Clarence G. Badger.

There are four outstanding comedy characters in this famous Charles Fulton Pidgin story. Maintaining the standard of the rest of the cast selected for this picture, four male comedians, each a star in his own right, have been assembled

by Arthur Sawyer. They are Hank Mann, Billy Franey, Harry Depp and Victor Potel.

These four comedy players add materially to the already notable cast signed, which includes Blanche Sweet, John Bowers, Barbara La Marr, Lon Chaney, Claire McDowell, Elmo Lincoln, Louise Fazenda, Joseph Dowling, Gale Henry, Edward Connelly, Kate Loster, Harry Davenport, June Elvidge and Millie Davenport. The scenario was written by Bernard McConville.

Film Honored

The new \$5,000,000 Eastman Theatre, Rochester, N. Y., has chosen as the attraction for its opening some time in September, Rex Ingram's production for Metro of "The Prisoner of Zenda."

This booking amounts to testimony to the effect that this picture is the most excellent available. The Eastman Theatre, built for the city of Rochester by the Eastman family, has for its prime purpose the presentation of the best in pictures. The screen of this playhouse will reflect photoplays chosen on their artistic merits alone, irrespective of returns.

"One Clear Call" Is Drawing Crowds

"One Clear Call," Louis B. Mayer's latest John M. Stahl special, is not only proving a spectacular box-office success, but is being held over for two weeks in many one week run houses, according to reports on the production received by Associated First National Pictures.

It was the first picture this year to play two weeks in Jensen and Von Herberg's Columbia Theatre, Portland, Oregon; in San Francisco it held the same distinction with a two weeks' showing at Turner and Dahnken's Tivoli Theatre; and in the leading Jensen and Von Herberg Theatre in Seattle, "One Clear Call" was held over for a second week by popular demand.

All of these theatres did a big business, with the evening shows packed and a record-breaking matinee attendance in spite of the hot weather conditions.

"Monte Cristo" in Fox List

Heading the list of releases by Fox Film Corporation for the week of August 28 is "Monte Cristo," the special production which opened an indefinite run at the Forty-fourth Street Theatre, New York City, Monday, August 14.

"Monte Cristo" was directed by Emmett J. Flynn, who also directed "A Fool There Was," of the 1922-23 season's schedule, and "A Connecticut Yankee in King Arthur's Court," of last year's Fox program of specials.

The Charles Jones release is "West of Chicago," a romantic story of the Western plains. It is from the pen of George Scarborough and was directed by Scott Dunlap and C. R. Wallace. Three comedies and a Mutt and Jeff Animated Cartoon complete the program of the week.

"Rejuvenation" Now Being Cast

What is expected to be one of the most pretentious of the fall releases of American Releasing Corporation is an ambitious production by Lambert Hillyer of Cyrus Chapin's original story, "Rejuvenation," a story which parallels the rejuvenation of a man and a great city following the San Francisco fire of 1906.

It is a San Francisco and Oakland story which is to be photographed in those cities. The producer is Overland Productions, which has taken over the plant of the Stewart Motion Picture Company in Oakland. Mr. Hillyer is now casting the production and has, to date, definitely engaged Jack Mulhall, Bessie Love, Henry Walthall and Tully Marshall.

Aids Neilan

Hobart Bosworth, well-known stage and screen star, after considerable negotiations and purely through his friendship for Marshall Neilan, has held up his own productions in San Francisco and gone to Los Angeles to play the part of Shane Butler Keogh in "The Strangers' Banquet," Mr. Neilan's first production in association with Goldwyn, thereby completing and strengthening one of the most noteworthy picture casts of the year.

With Universal

Ralph Graves has been engaged by Universal to portray an important role in "The Jilt," an all-star picture which Irving Cummings is directing. "The Jilt" is a Saturday Evening Post Story scenarioized by Arthur Statter.

First Place Claimed for Cosmopolitan Production

What Cosmopolitan Productions claims is the most magnificent motion picture ever filmed, from the greatest love story ever told—"When Knighthood Was in Flower"—in which Marion Davies is starred, has just been completed.

The producing company says that not only is it the most beautiful of film productions, but that it cost more money than any other, the total expense being nearly \$1,500,000.

It is said the set was the largest ever constructed, covering more than two city blocks. 3,000 actors, including 55 principals, appeared. In spite of the magnitude of the production it was filmed in the short space of 160 working days.

It is stated by Cosmopolitan that other producers have long had "When Knighthood Was in Flower" in mind for a motion picture, but that the large expense has held them back from attempting it. Mary Pickford had, however, according to Cosmopolitan, attempted to obtain the rights to film the picture, but had failed. There was a good deal to be accomplished before the rights were gained by Cosmopolitan, it is said, as they were claimed in part by Julia Marlowe, who presented the play on the speaking stage, and the widow of Charles Major also demanded recognition.

After long negotiations the claim of Mrs. Major was satisfied, and the actual rights were purchased from Miss Marlowe. Then Cosmopolitan began the big task of research and other details which were necessary

in the production of this picture.

The story is staged in the time of Henry VIII., of England, when the English court was noted for its magnificence and picturesqueness. It was necessary to choose a director whose work had put him in the forefront of his profession, and Robert G. Vignola was obtained. Joseph Urban, who decorated palaces and built bridges in Europe before he became affiliated with Cosmopolitan Productions, was put in charge of the work of recreating the settings of the magnificent English court, and the Court of France, which at that time was also noted for its grandeur, as well as the scenes which surrounded the middle and poorer classes in the English metropolis.

Among the scenes is the famous tower of London, where the English knight, Brandon, with whom Princess Mary, daughter of the English king planned to elope, narrowly escaped being beheaded. Also is shown the tournament, in which many armed knights took part, in honor of the birthday fete of Princess Mary. The costuming of the noble ladies who were present at the tournament, as well as the men of the period, formed a difficult part in the production of the picture. It was also necessary to train a number of men in the art of swordsmanship so that they could adequately portray the gallants of the time in which the story is laid. Among those who took part, both as teachers and as actors, in the film

were two German barons, and one French and one Italian count, all with records as duelists.

More than 3,000 costumes were in use at one time. One of particular magnificence was Princess Mary's wedding dress, which she wore to be married to the King of France. The dress was of silvercloth, ermine and pearls, and weighed 25 pounds.

"The Christian" Now Being Edited

The last scenes for Goldwyn's picturization of Sir Hall Caine's novel, "The Christian," have been taken by Director Maurice Tourneur after several nights of work with mobs to supplement the big mob scenes taken in London last June.

The editing has already been begun under the direct supervision of Paul Bern, Goldwyn's editor-in-chief, and of the director. A complete print of the photoplay will be sent to Sir Hall Caine in London immediately after the assembling and editing is finished and the author will, himself, write the titles for it.

At the Capitol

Irene Castle's latest Hodgkinson picture, "Slim Shoulders," will be given its premiere at the Capitol Theatre in New York during the week beginning September 3, with an Irene Castle Fashion Promenade prologue, in which thousands of dollars' worth of newly imported gowns from Paris will be featured.

F. B. O. Announces a Diversified Program

Ten pictures that have been christened the "box office ten" have been announced by the Film Booking Offices of America as their contribution to the campaign for a prosperous fall season. These pictures include the output of a majority of the stars who are now busy at the R-C studios in California, and will form the bulk of the F. B. O. early fall product.

The F. B. O. box office ten will start the newly-named organization on its first big season with an impetus which, it is said, is expected to place it among the leaders of the industry. These pictures will, it is stated, afford the exhibitor a variety of entertainment which will range from light comedy drama to tense drama. Each of them has been made with an eye to box office success, according to reports, and from the period of the conception of the story to the filming of the last scene, the exploitation possibilities of the production as a supplement to the entertainment values have been carefully kept in mind. And as a result the name "box office ten" has been applied to them.

Naming these in the order of release they are: "In the Name of the Law," an Emory Johnson production, which, it is said, has already



FIRST NATIONAL SALES OFFICIALS AND DISTRICT MANAGERS

Top Row, left to right: Vincent J. McCabe, Canadian manager; W. E. Callaway, southern representative; L. O. Lukan, western district manager; R. C. Seery, midwestern district manager; J. A. Gove, of department of distribution, and H. A. Bandy, central district manager. Seated: William Morgan, department of distribution; Floyd Brockell, supervisor of exchanges; S. W. Hatch, department of distribution.



Exhibitor's Ready Reference to Lobby Rotogravure

THIS index has been established at the request of numerous readers to assist them in using the rotogravure section of Moving Picture World for their lobbies. All subjects in the current issue and for eight issues past will be found listed below, together with the subjects in next week's section.

In This Issue

"The Bitterness of Sweets," Goldwyn.
Dean, Priscilla, Portrait of, Universal.
"Human Hearts," Universal.
"Monte Cristo," Fox.
"The Siren Call," Paramount.
Starland Revue, F. B. O.
"The Three Must-Get-Theres," Allied.

In the Next Issue

"A Fool There Was," Fox.
Greeley, Evelyn, Portrait of, Producers Security.
"The Headless Horseman," Hodkinson.
"Heroes and Husbands," First National.
"Man Wanted," Clark-Cornelius.
"Remembrance," Goldwyn.
"Timothy's Quest," American Releasing.
"When Husbands Deceive," Associated Exhibitors.

In Past Eight Issues

Baird, Leah, Associated Exhibitor's star in "When Husbands Deceive," Aug. 12.
"Barthelmess, Richard," First National star, Aug. 5.
"Blacksmith, The," starring Buster Keaton, First National, Aug. 5.
"Blood and Sand," starring Rodolph Valentino, Aug. 12.
"Borderland," starring Agnes Ayres, Paramount, July 22.
"Broken Chains," Goldwyn, July 29.
Compson, Betty, Paramount's star in "The Bonded Woman," Aug. 5.
"Dangerous Adventure, A," starring Grace Darmond, Warner Brothers, Aug. 19.
"East Is West," starring Constance Talmadge, First National, Aug. 19.
Educational-Mermaid Comedies, Aug. 5.
"\$ Baby, The," starring Viola Dana, Metro, July 22.
Fairbanks in "Robin Hood," Douglas, United Artists, July 15.
Hamilton, Lloyd, Educational, star, July 22.
"Her Gilded Cage," starring Gloria Swanson, Paramount, July 29.
"Her Majesty," Mollie King and Creighton Hale, Playgoers, Aug. 12.

"Home Made Movies," starring Ben Turpin, First National, Aug. 12.
"Honor First," starring John Gilbert, Fox, Aug. 5.
Hutchison, Portrait of Charles, Pathe, Aug. 26.
"Just Tony," starring Tom Mix, Fox, Aug. 12.
Kenyon, Doris, playing opposite Johnny Hines, C. C. Burr, Aug. 12.
Lane, Lupino, in "The Reporter," Fox.
Lloyd, Portrait of Harold, Pathe, Aug. 26.
Lyons', Eddie, Newest Arrow Comedy.
"Lights of the Desert," starring Shirley Mason, Fox, July 22.
"Love Is An Awful Thing," Owen Moore and Marjorie Daw, Seznick, July 22.
"Masquerader, The," starring Guy Bates Post, First National, July 29.
"More to be Pitied than Scorned," C. B. C. Film Sales Corp., Aug. 5.
Murray, Mae, Metro star, July 15.
"New Teacher, The," starring Shirley Mason, July 29.
"Nice People," Wallace Reid and Bebe Daniels, Paramount, Aug. 19.
"Oh, Daddy," First National, Mack Sennett Comedy, July 22.
Pollard, "Snub," starring in two-reel comedies for Pathe, Aug. 19.
Parrott, Paul, in Scenes from Pathe Comedies.
"Range Rider Series," starring Leo Maloney, Pathe, Aug. 19.
Roach, Hal, Comedies, Pathe.
Roland, Ruth, in "The Riddle of the Range"; Pathe.
"Rose O' the Sea," starring Anita Stewart, First National, July 15.
Hal Roach Comedies, Pathe, July 22.
Educational-Mermaid Comedies, Aug. 5.
"Song of the Lark, The," Pathe, Aug. 5.
"Shattered Idols," American Releasing Corp., July 29.
"Salome," starring Nazimova, Nazimova Productions, Inc., July 15.
"Supply and Demand," starring Johnny Jones, Pathe, Aug. 19.
First National Stars, July 29.
Educational-Christie Comedies, Stars, Aug. 19.
Norma Talmadge in "The Eternal Flame"; First National.
"That Son of a Sheik," Neal Burns and Viora Daniel, Educational, Aug. 19.
"Up in the Air About Mary," Associated Exhibitors, July 22.
Windsor, Claire, appearing in "Rich Men's Wives," Al Lichtman, July 29.
"Woman of No Importance, A," Select, July 15.
"Woman Who Came Back, The," Playgoers, Aug. 5.
"Young Diana, The," starring Marion Davies, Cosmopolitan, July 29.

Cooley Engaged

Hal Cooley has been engaged by Myron Selznick for one of the principal parts in the support of Elaine Hammerstein and Conway Tearle in "One Week of Love."

Carter Signs

Douglas Carter, the colored comedian, has signed a contract with the Selznick Company.

Finish "Tess"

After fourteen weeks of work, Mary Pickford has completed her new version of "Tess of the Storm Country," the Grace Miller White story. Present indications are that the film will be in not more than seven reels. It probably will be ready for United Artists release by October 1. The direction has been under the guidance of John S. Robertson, with Charles Rosher at the camera. In the cast are Lloyd Hughes, Gloria Hope, Forrest Robinson, David Torrence, Jean Hersholt, Danny Hoy and Mme. de Bodamere.

In filming the play twenty sets were built, thirteen of which were interiors. Only four locations were used.

Flynn Is Making New Fox Picture

Emmett J. Flynn, who directed "A Fool There Was" and "Monte Cristo," two Fox specials for the season of 1922-23, has begun work on "Without Compromise" the next William Farnum vehicle, with an exceptionally notable cast of artists, according to word from the West Coast Studios of Fox Film Corporation.

The picture, which will be a screen adaptation of the widely read story by George Hubbard and Lillian Bennett-Thompson, which was purchased by William Fox prior to his departure for Europe, will be the first Farnum has made at the Hollywood center in over a year and a half.

Before being transferred to the West Coast, Farnum completed "Moonshine Valley" at the New York studios under the direction of Herbert Brenon, who is now engaged in the production of "Penzie," another Fox special with Mary Carr. "Moonshine Valley," which is from the scenario by Mary Murillo will be released August 27, and marks the return of the virile movie hero to the open-shirted, rugged roles for which he has become famous.

In his latest picture, Mr. Farnum is afforded all the propitious situations and characters necessary for

the best exhibition of his varied talents, it is said. Rights to another story by the authors of "Without Compromise" have been acquired by the Fox organization, but so far, the star has not been named.

"Day Dreams" Title of Keaton Film

"Day Dreams" is the title of Buster Keaton's latest two-reel comedy. The picture was produced by Joseph M. Schenck, and will be released through Associated First National. Eddie Cline directed, with Virginia Fox and Joe Roberts in the supporting cast.

"Adam and Eva" Is Under Way

Cosmopolitan Productions has commenced filming the outdoor scenes of "Adam and Eva," with Marion Davies as the star, at the picturesque Merrybrook Farm, belonging to Dr. Herbert T. Morris, near Stamford, Conn. T. Roy Barnes plays the modern Adam to the up-to-date Eva of Marion Davies.

Noah Beery Added to "Omar" Cast

Richard Walton Tully has added Noah Beery to the cast of "Omar the Tentmaker," a First National attraction, in which Guy Bates Post is the star. Mr. Beery will be seen in the role of the Shah.

His part in Post's support will, it is said, give him an opportunity for a new characterization.

Ad Campaign

Inspiration Pictures, Inc., which makes the Richard Barthelmess productions, distributed by Associated First National, through its president, Charles H. Duell, Jr., announces that within a few weeks it will begin a smashing national advertising campaign on Barthelmess, already one of the most popular male stars on the screen.

The campaign, which is being handled by Felix Feist, opens with a page advertisement in the Saturday Evening Post. This will be devoted to the latest Barthelmess' picture, "The Bondboy." Then will follow a poster campaign to take in one-fourth of the billboards in the United States. Following that will come a magazine and newspaper advertising campaign.

In the Independent Field

By ROGER FERRI



Newsy Bits

Supreme Pictures Corporation of Omaha report that they are doing their greatest business on "School days."

Greater Productions, Inc., of Omaha reported this week the signing of two important contracts for Lichtman and Warner Brothers' product.

Bill Haggerty has rejoined the De Luxe Film Exchange of Philadelphia and started this week on the exploitation of the many pictures that firm is handling.

Fontenelle Feature Film Company of Des Moines, Ia., this week reported the purchase of the following product for 1922-23: Eight Jack Hoxies, Pete Morrison features, four Peggy O'Day race track pictures, Tweedy Dan comedies, "Cap'n Kidd" with Eddie Polo, "Man From Hell's River" and "The Sage Brush Trail" and six two-reel Mounted Police pictures.

Enterprise Distributing Corporation of Omaha this week in its annual announcement made it known that it will handle all the Affiliated Distributors, Inc., product, including "I Am the Law" and "Sure Fire Flint," Franklyn Farnum Westerns, the Roy Stewart series, and others.

Liberty Films, Inc., of Omaha announce that they will release "Hearts of the World" as a road attraction in Iowa and Nebraska.

Phil Monsky of the Liberty Films Company of Omaha is spending a hard-earned vacation in Colorado.

David Segal of Royal Pictures, Inc., of Philadelphia has acquired a franchise in the Amalgamated Productions, Inc., which is now being formed. This company intends to release 26 pictures annually and will distribute them to exchanges on a co-operative basis.

George Fecke of Motion Picture Distributors, Inc., of Boston reported this week that in all probability he will stage the premier showing of "Yankee Doodle Jr." at the Victory Theatre in Providence, R. I., late next month.

Virtually all of the Philadelphia independent exchanges wandered to Atlantic City, N. J., on August 20 and 21, attending the first annual outing of the Motion Picture Theatre Owners of Eastern Pennsylvania. Of course, a good time was had by all.

Sam Werner of Werner Exchange, St. Louis, returned to his home in Missouri late this week following a husky visit to New York. Sam is the oldest film man now in business in St. Louis, but he is still very much on the map and his exchange is doing a wonderful business.

Sam Zierler of Commonwealth Pictures Corporation of New York is looking forward to an unusually big season and consequently has contracted for the biggest pictures in the market. Sam smilingly informed this department this week that the Al Lichtman feature, "Rich Men's Wives," had played to something like 18,000 people at the Capitol last Sunday.

Sarah Rappaport has resigned from the office staff of Filkins & Murphy in Buffalo to accept a position with Manager Howard F. Brink at the Educational Exchange.

The Week in Review

MONEY talks. That's an old adage. But it's good enough for the picture business. And if money really rules supreme in any business, then here is one industry that is in for its greatest year. This statement is made because of the presence of considerable money in this branch of the business. Glance through the following pages and you will be convinced that there has been a wholesale exchange of money in the trade. And where there must be money there must be considerable doing. And where there is considerable doing there is bound to develop an era of prosperity. And if there is prosperity and money—and money really talks, there is only one thing to be done and that is for every independent to get his full share. How? By giving the trade what it wants, doing business in a straightforward progressive manner.

We received a newsy letter this week from Harry Rapp, one of the best money-making producers to be found anywhere. Harry is on the Coast turning out pictures for Warner release. Already he has completed two, "Little Heroes of The Street" and "Rags To Riches," both with Wesley Barry starred. But that is incidental in this particular instance. Harry doesn't waste words. But he has observed a whole lot on the Coast. He looks forward to a big independent year and postscripted the information that he had seen ten big productions that, in his opinion, should jam the theatres. And these pictures are to be distributed in the independent market.

OUR sincere congratulations to Al Lichtman and Ben Schulberg for the splendid production they have given the independent market in Gasnier's "Rich Men's Wives," which we saw draw thousands on Broadway and in Paterson, N. J. If "Rich Men's Wives" is a sample of what the trade can expect from the Al Lichtman Corporation, there need be no worry among exhibitors, for it will mean the very best. Let's have more like "Rich Men's Wives," just as rich, entertaining and colorful.

THIS is the cleanup period for some of the distributors. Many of them finished the 1921-22 season with deficits that almost drove them out of business. A majority of these deficits were brought about because of the inability of exchanges to pay. Those who were honorable and made known their inability to meet obligations must, of necessity, be classified as victims of "bad times." But there were some who did turn in bad notes and made idle promises—promises they never intended to keep. And this is the breed that is being cleaned up and cleared out of the business. Several well-known film attorneys have taken steps to force these persons to either pay up or get out. Satisfaction, however, may be found in the fact that most of these had to toss in the sponge some time ago.

WARNER Brothers opened their New York exchange, located on the ninth floor of 1600 Broadway. There on Monday virtually anyone who was anybody in the film business came to congratulate Harry M. and Abe Warner and Charley Goetz, that livewire who has been elected to guide the destinies of the exchange, which will release all the Warner product.

HAVE you noticed the press books independent distributors are publishing? We have. And we'll say that they are gems. Some, of course, are worthless, but the leaders in the business are getting out books replete with helpful information, attractive and business-getting accessories, practical exploitation suggestions and newsy publicity. And for this progressive change the trade has Nat Rothstein, Charley Davis, Eddie Bonns, Weshner-Davidson, Al Lichtman, Lyn Bonner, Esther Linder, Conlon & Howe, and a number of others whose names we can not recall right now to thank.

SEPTEMBER is "show you month." And a month that gives independent men a golden opportunity to show the industry in general that we mean business. Let September open your season with a bang. Arrow already has started the ball rolling. How about you, and you and you. Get busy now.

ROGER FERRI

Trade Notes

Fred H. Kirby, who formerly covered the Charlotte, N. C., territory for Arthur C. Bromberg Attractions of Atlanta, has been assigned to the exchange located in the latter city.

Capt. Kinder, who is handling "The Parish Priest" through the Columbia Film Service of Pittsburgh, reports big business on that picture, which had a somewhat interesting career, but which when allowed to show on its merit went along like a house afire.

Ivan Abramson, Mary Anderson and others went to Asbury Park, N. J., last Sunday where a special showing of "Wildness of Youth," for the benefit of the orphans there at the Main Street Theatre.

Frank Hard is doing splendid work for the various Harry Charnas enterprises in Ohio, Michigan and western Pennsylvania, reports from exhibitors in those territories being a true testimonial to that nice puh-licity man.

Bobby North of the Weber-North Exchange of New York City is looking forward to the greatest season in the history of the film business and remember Bobby is not one of those film men who is inclined to kid himself.

Prospective franchise holders of the Amalgamated Exchanges, which are in process of formation, held a meeting in New York this week. Nothing of any definite nature was given out for publication, however.

J. Fred Cubberly, who is now devoting all his time to the F. & R. Exchanges in Minneapolis, informed this department that he has perfected a new booking arrangement with exhibitors in his territory. The plan is practical and mutually beneficial and at the proper time will be disclosed in this department exclusively.

Dr. W. E. Shallenberger, President of Arrow Film Corporation, is developing into quite a globe trotter. Recently he hurried to the Coast and back, closed a number of deals, rushed to Boston and back, and this week we find him commuting between Washington and New York.

Charles Seelye of the New York Arrow Exchange is having no trouble annexing product for next season for the Arrow program seems to include features and short subjects of every description.

Ralph Man, formerly assistant booker at Buffalo's Paramount office, has resigned to join Ralph Mverson of Macmy Pictures, a new Buffalo organization getting out a local topics reel.

Fred M. Zimmerman, president and general manager of Nu-Art Pictures, has appointed F. F. Kimmerly in charge of the company's Albany office. Mr. Kimerly succeeds Robert Berchey, resigned. Ben Levine is now a special representative for Nu-Art. Mr. Zimmerman is now enjoying a fishing trip at Chippewa Bay in the Thousand Island country.

Sydney Samson, manager of the Grand & North Exchange in Buffalo, has signed up for "The Curse of Drunk" for Western New York State. Svd also has taken on a new Haynes business coupe. The Grand & North staff is now installed in its new exchange building in Franklin street.

New Syndicate Assures Break for Independents

From the leading Broadway legitimate theatre booking offices this week came a proposition of particular interest to independent producers who have been kept out of the White Way houses because of the prohibitive terms sought by those who operate those motion picture pavilions. The theatre map of Broadway is to undergo several important changes during the next few months and the independent distributors will profit by this step.

A certain independent distributor last week approached the managing director of one of the Broadway theatres for a special run of a big State rights picture. However, the terms sought by the theatre man was so prohibitive that the deal fell through. Only this week Weiss Brothers made the Metropolitan Opera House a flat offer of \$14,000 a week for use of that house and \$8,000 for the same period for the Astor Theatre.

Reports from virtually every section of the country indicate a rise in business. The bigger State rights pictures are going big, particularly in the smaller cities and towns, this omen prompting keen observers to look forward to a good season.

For detailed information and a concrete idea of how State rights pictures are going in every territory the reader will find it to his advantage to consult every week our energetic Van Powell's "Straight From the Shoulder Reports." This department is the only dependable one of its kind and almost entirely contributed to by shrewd showmen, who speak from their experience on pictures on which they report. You can't go wrong by keeping tabs on the pictures through Van's growing department.

Joe Rock's comedies are going over like a house afire in Nebraska, judging from reports coming from here. This week Eddie Monahan of the Hamilton Theatre in Omaha sent in a report that those comedies constitute his best short subject bet.

Here's one that will make C. C. Barr smile and echo "I told you so." Says A. E. Fair, director of theatres of Southern Enterprises, Dallas, Tex.: "I Am the Law" is a knockout. When I signed a contract booking this picture I was told by the exchange man that a generous profit was in store. I replied that the salesman was all wet. But now that I've shown the picture, I don't mind telling you that we topped every mark and did the biggest business in the history of our theatres—and in the hot spell, too."

"Ten Nights in a Barroom," starring John Lowell, is still cleaning up in the Middle West, despite the heat and other adverse conditions. Irwin Beck of the Moon Theatre, Wilbur, Neb., said he jammed his house for two nights, the length of the engagement.

"Shepherd of the Hills," which is being road showed through Minne-

"Mme. Sans Gene" Almost Ready

Another independent is slated for early distribution in the form of "Madame Sans Gene," which Producers Security Corporation will State right when completed. Aubrey Kennedy is making the production through special arrangements made with the Admiration Film Company.

the Strand said the lack of attendance could not be attributed to the picture, for those who saw it, she says, were satisfied. The weather, she adds, was against theatre patronage.

"Any Night" is having quite a stormy sail in Maryland, despite the fact that the picture is being well exploited.

William Fairbanks, who has signed to produce Westerns for Arrow Film Corporation, is popularizing himself considerably, if exhibitors' reports are to be accepted as any criterion.

Though played out in most territories, C. C. Burr's "Burn 'Em Up Barnes," starring Johnny Hines, is doing big business in New England, where that picture is being cleverly exploited by Sam Moscow of Moscow Film Corporation of Boston.



WILLIAM FAIRBANKS

Ben Wilson star who will make series of Westerns for Arrow Film Corporation

Many Buyers Come East for S. R. Features

Buyers from as far west as California besieged New York last week in anticipation of the greatest independent year in the history of motion pictures to acquire territorial rights to state rights productions. While about two months ago money was as scarce as gold coins in Russia, the buyers who came to New York last week all were prepared to pay cash for big pictures, for which the demand right now is at fever heat.

Among those who came to New York are the following: Gene Marcus for Twentieth Century Exchange, Lou Burman of Independent Film Corporation, David Segal of Royal Pictures, Inc., Ben Amsterdam of Masterpiece Film Attractions, Inc., David Starkman of Starkman Film Exchange, Bob Lynch of Metro Pictures Exchange, Tony Luchese of De Luxe Pictures Corporation, and H. A. Sherman of Graphic Exchange, all of Philadelphia; Harry Segal of Pioneer Exchange, Herman Rikfin of Eastern Pictures Exchange, and George Peeke of Motion Picture Distributing Corporation, all of Boston; Sam Werner of Werner Exchange, St. Louis; Frank Zambini of Unity Photoplays and Graphic Exchange, Chicago; J. F. Cubberly of F. & R. Film Exchange, Minneapolis; Gene Pearce of Pearce Film Exchange, New Orleans; E. H. Einwick, Frank Fay, E. E. Richards of Kansas City; Harry A. Lande, Sydney Lust of Washington, D. C.; Bill Steiner and many others.

A new co-operative exchange system, made up of independent exchanges in this country, is in the process of formation. Definite announcement of this chain will be made in this section exclusively next week.

Tom Moore, the well known Washington, D. C., exhibitor, has entered the State rights distributing field in that city. He has formed the Federal Film Exchange and will distribute films in the District of Columbia, Virginia, Maryland and Delaware.

Last week was a record breaker in so far as visits from out of town buyers was concerned. Twenty one buyers from every section in the country came to New York to line up product for next season.

There seems to be a general cry for short subjects among exchange men, who say they are finding a dearth of such material. Exhibitors seem to be clamoring for such subjects.

Warner Brothers Become

Members of Hays' Body

Official announcement was made this week that the Warner Brothers had been elected members of the Motion Picture Producers and Distributors of America, of which Will Hays is President. An intimation that the Warners were planning joining the organization was exclusively published in Moving Picture World four weeks ago. Warner Brothers constitute the first independent distributing and producing firm to join the Hays organization, but it is known that three others are contemplating similar action. In fact, the application of these independents already is in the hands of Will Hays.

Charnas Planning Exchange Boosting

Harry Charnas, President of Standard Film Service, with exchanges in Pittsburgh, Cincinnati, Cleveland and Detroit, is apparently looking forward to the greatest season in the history of the business, for he is making elaborate plans to open the coming season with a bang. Mr. Charnas has tied up some of the best product in the independent field, but in order to give the exhibitors in his territory an idea of just what he will have to offer in 1922-23, he has arranged a special ceremony, which will be in the nature of a tour of all four exchange centers. The exhibitors, prominent national film executives, and national and regional press editors will be the guests of Mr. Charnas and his organization.

The tour, which is an annual affair, will this year be even greater than that of previous years. No expense will be spared in giving the guests the time of their lives as well as convince exhibitors that they can expect only the best in the independent market and maximum service from Standard Film Service this year. The trip will be made in special trains. The itinerary follows: Pittsburgh, Sept. 10; Cincinnati, Sept. 11; Detroit, Sept. 12, and Cleveland, Sept. 13.

Ernest Van Pelt, traveling representative of Sacred Films, Inc., producers and distributors of the Bible series of one-reelers, is in the West meeting distributors and locally exploiting those pictures.

Hart Series Sold

Export & Import Film Company, Inc., who controls the foreign rights on a series of Neal Hart five-reel features this week announced the sale for Cuba and Venezuela of six subjects, namely, "Hell's Oasis," "Danger Valley," "God's Gold," "Blaak Sheep," "Kingfisher's Roost," and "Skyfire." Other sales are now pending.

C. C. Burr's "Sure Fire Flint" Completed; Hines to Go on Tour

With the completion this week of production on the second big Johnny Hines' feature, "Sure Fire Flint," which Affiliated Distributors, Inc., of which C. C. Burr is the head, that popular star will start work on the second of the series of four specials that will be distributed on the State rights market by Mr. Burr, who has developed into one of the foremost distributors in the business.

Exchanges throughout the country who have contracted to distribute "Sure Fire Flint" in their respective territories received heartening news this week, when Burr announced that in order to meet the demands of distributors on this production for early distribution he has arranged with the Lyman H. Howe Film Laboratories of Wilkes-Barre, Pennsylvania, to give special day and night service in the developing of enough prints on "Sure Fire Flint" to route them to all ex-

changes with all possible speed. Not until he has completed his personal appearance tour will Johnny Hines start work on the second of the series of four specials that will be distributed on the State rights market by Mr. Burr, who has developed into one of the foremost distributors in the business.

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changes with all possible speed.

This arrangement was decided upon by Mr. Burr because of the general exchange demand for this second Hines' feature, which is reported to be bigger in story and production than "Burn 'Em Up Barnes," the first successful starring vehicle of Hines, which went over to big box office receipts wherever it played. Practically all of the exchanges who bought in on "Burn 'Em Up Barnes" have again contracted for this second Hines feature, which they intend exploiting widely.

The Affiliated Distributors include Dave Segal of Royal Pictures, Inc., of Philadelphia; Roy Seery, Associated First National Pictures of Chicago; M. A. Klausner, Mountain States Film Attractions of Denver; Louis Hyman, All-Star Features Distributing Corp., of San Francisco; Sam Moscow, Moscow Films, Inc., of Boston; Davis & Alexander, Columbia Film Service of Pittsburgh; Floyd Brown, The H. Lieber Company of Indianapolis; A. H. Blank Enterprises of Des Moines; William Skirboll, Skirboll Brothers Gold Seal Productions of Cleveland; J. F. Cubberley, F. & R. Film Company of Minneapolis; M. H. Klausner, Mountain States Film Attractions of Seattle; Sam Zierler, Commonwealth Pictures Corporation, 729 7th Avenue, New York City, and William M. Vogel, foreign distributor, 126 West 46th Street, New York City.

What is singularly important is the fact that Dave Segal of Phila-

delphia, Fred Cubberley of Indianapolis, Bill Skirboll of Cleveland, Roy Seery of Chicago, M. A. Klausner of Denver and Seattle, and, in fact, all of the exchanges, have already obtained first-run showings of "Sure Fire Flint" in the leading theatres of their respective territories. It is for this reason, primarily, that Burr is leaving no stone unturned to get the completed prints of "Sure Fire Flint" to the exchanges as quickly as he possibly can.

Grand Buys

The five-star state-right feature, "The Curse of Drink" was sold by L. Lawrence Weber & Bobby North, American distributors of the picture to Sam Grand, leading exchange-man of the New England territory. The block of states is one of the most important in the country and includes Maine, New Hampshire, Vermont, Connecticut and Massachusetts.

Saxe With C. B. C.

Sam Saxe, formerly associated in an executive and sales capacity with Selznick, has joined the sales forces of the C. B. C. Film Sales Corporation.

Warners Finish Two; Start on Two Others

With the completion of the second Wesley Barry picture, "Heroes of the Street," a Harry Rapf production made for the Warner Brothers, preparations were immediately started by Rapf, Sam and Jack Warner, for the filming of two novels, it is announced.

Rapf has begun assembling the full cast for Charles G. Norris' novel, "Brass," which will be directed by Sidney Franklin. Marie Prevost will play the leading feminine role. Monte M. Katterjohn adapted the story for the screen.

The Warner boys are also assembling a cast of prominent players to interpret F. Scott Fitzgerald's novel, "The Beautiful and Damned." In this production Marie Prevost will share honors with Kenneth Harlan. Olga Printzlau, who is confining her entire efforts to the Warner Brothers organization, picturized the story.

Julien Josephson, who wrote and adapted many of the Charles Ray pictures, is completing the adaptation of Sinclair Lewis' novel, "Main Street," which will be produced by S. L. and Jack Warner.

"Skyfire" is the title of the latest Lester Cuneo picture that Doubleday Productions, Inc., is turning out. Henry McCarty is directing the feature, in which a cast of 22 appears.

Perfect Pictures Corporation is planning production on a South Sea Island feature, starring Barbara Bedford. Nat Deverich, it is reported, will in all probability direct.

Ben Wilson has three units working at the Bertwill studio on Santa Monica Boulevard. These units are headed by Eddie Barry, Monty Banks and William Fairbanks. The first two are making two-reel comedies for Federated release and the latter Westerns for Arrow release.

Five companies are working out at the Fine Arts studio. They are Halperin Pictures, making "Tea With a Klek"; Perfect Pictures, Cosmopol-

itan Film Company, Crescent Productions, Inc., making two-reel comedies, starring Bonner and Daugherty, with C. French Burns directing, and Doubleday Productions.

Production on the next Peggy O'Day feature, "The Four From Nowhere," being made by Francis Ford at his studio, is rapidly nearing completion. Ford is directing and Jack White cranking.

Work has just been started at the Long Beach studio on a new feature with an all-star cast. C. W. Stater is directing.

Max Graf is applying the finishing touch to the Milton Sills feature, "The Modern Madonna," which is being made at the San Mateo studio, near Frisco.

Lawson Butt is making "The Flying Dutchman" at San Carlos, where a Dutch street has been built. Butt is directing.

Robert Bradbury is to direct Jack Hoxie in the next series of Westerns. The company is at Keen's Camp working on the first of this new series.

"Peaceful Peters" is the title of the first William Fairbanks feature, made by Ben Wilson and to be State righted by Arrow Film Corporation.

There is a persistent report afloat here that Eddie Polo, who is now in Vienna making a serial which will be distributed on the independent market by him, will more than likely sign with Universal again when he returns to this country.

Bruce Mitchell, who is directing the Monte Banks comedies for Ben Wilson, is in New York on important business. He will not return to Hollywood until early in September.

Reports received here from Eastern State rights distributors by independent producers are very encouraging. Feeling here is that the independent market is in for a boom next season.

Ernest Van Pelt, travelling agent of Sacred Films, Inc., is in town, after having covered virtually every exchange centre in the country. Larry Weingarten will in all probability shoot East to do some exploitation on the Blame series which this company is making at Burbank, Cal.

A veil of mystery surrounds the name of the story that Edward Sloman is said to have selected for his next effort as a producer. Since completing the filming of Frank R. Adams' popular magazine story, "Blind Justice," Sloman has been besieged with inquiries from friends, admirers and others as to the story he would next produce. To some he has whispered the type of play he has selected, but to none has he divulged the name of the story.

It is understood from those in intimate touch with Mr. Sloman that

his forthcoming subject is one that has been appearing in serial form through one of the largest newspaper syndicates of the country. The story is said to have been read by more than one million people and is one of the most gripping and appealing stories that has ever appeared in printed form.

Owing to the railroad strike situation Mr. Sloman has been unable to leave his studios in Hollywood, Cal., for New York where he plans to stage an official trade showing of his first personally produced picture.

WE TOLD YOU SO!

"The exhibitor has learned that booking HALL-ROOM BOYS COMEDIES is like walking into a haberdashery and purchasing an Arrow Collar."

—MORGAN A. WALSH, Mgr.
FEDERATED FILM DIST., San Francisco.

THEY THINK SO TOO

Fed. Film Exch., Boston
Apollo Exch., New York
Celebrated Players Film Corp., Chicago, Milwaukee, Indiana
Fed. Film Exch., Washington, Baltimore
Standard Film Service Co., Cleveland, Cincinnati

Masterpiece Film Attractions, Philadelphia
Fenterelle Feature Films, Omaha
Regal Films, Toronto
Fed. Film Dist., Los Angeles, San Francisco
Grand-North Exch., Buffalo, Albany

**ALMOST ALL SOLD
NEW 1922-23 SERIES
THE BEST INDEPENDENT COMEDIES**

Patersonians Set Record Seeing "Rich Men's Wives"

By ROGER FERRI

PATERSON, N. J.—(Special)—That the picture is the thing with moving picture fans was again demonstrated here on Monday, August 21, when more than 6,000 persons paid their way into Peter Adams' United States Theatre to get a glimpse at the initial release of Preferred Pictures Corporation, "Rich Men's Wives," which was being given a premier showing in this city. Despite the fact that Paterson is industrially paralyzed, factories here having been shut down for many months and strikes galore adding to the general disorder of things locally, the theatre, which is located in the extreme end of the main thoroughfare, was jammed to its doors at every show.

"Rich Men's Wives," cleverly exploited and substantiating every claim made by its distributors and exhibitors, proved the greatest draw this house has had in many, many months. That it was the picture that attracted them, that that same picture satisfied and that people raved about that picture was evidenced by the fact that on Tuesday and Wednesday the patrons continued coming into the house in as large numbers as they came on Monday.

Foster Moore, exploitation manager for Jans Pictures, Inc., which is distributing the Al Lichtman features—and "Rich Men's Wives," is a sample of what that genial showman's firm has to offer, promises great things for those who hold franchises and exhibitors who have signed for that product—in Northern New Jersey, did some splendid work in Paterson, for the initial turnout exceeded all expectations. To Manager Peter Adams this reception recalled fonder memories of more prosperous days of yesteryear, but when the crowd continued to come on Tuesday and Wednesday, he knew that he had something that had satisfied the public, for it was word-of-mouth advertising more than anything else that brought the large attendances on those two days.

Little newspaper space was used. The theatre ballyhooed the picture to the sky on the Saturday and Sunday previous to the opening, and then left the picture to put itself over, satisfying themselves with running only a three-inch ad. on Monday and Tuesday. The picture did the trick. On the opening night, the picture was enthusiastically applauded.

Sid Franklin Will Direct Warner Film

Sidney Franklin, one of the best known directors, has been engaged by Harry Rapf to direct the forthcoming Warner Brothers attraction, "Brass," the Charles G. Norris novel of marriage and divorce, according to report.

Mr. Franklin, who has been directing Norma Talmadge, is responsible for "Smilin' Through," "East Is West," and many other screen plays.

by the audience. The more gripping scenes in the production had the desired effect, for we will venture to say, judging from the sniffing that was heard everywhere, there was not a dry handkerchief in the house. The picture went over with a bang, the work of Claire Windsor, House Peters and the little babe all scoring.

But it is the financial possibilities of "Rich Men's Wives," as evidenced at the Capitol in New York on Sunday, when it played to about 20,000 people, and at the U. S. Theatre here on Monday, that makes this picture stand out as a sure thing insofar as exhibitor investment is concerned.

"Secrets of Paris" Is Almost Completed

The Charles C. Burr-Whitman Bennett production of the "Secrets of Paris," taken from Eugene Sue's romance, "The Mysteries of Paris" is about half finished. Kenneth Webb, who is directing the picture is more than pleased with the manner in which the big scenes have come out. With the assistance of John MacKnight, the two have staged three big scenes that is sure to meet with the approval of all motion picture lovers. The biggest scene is the fight between the Prince (Lew Cody) and The Strangler (Montague Love). This battle takes place in the famous Rat Hole, a cafe so well known to all readers of both Sue and Victor Hugo. It was the hang-out of all the thugs, cut-throats, street women and the dreaded apache in Paris.

In this scene Cody and Love give an exhibition of a fight that will certainly bring an audience to its feet. The role of the Prince is one said to appeal to Mr. Cody. He claims it to be the best part he ever had and he is making the most of it. Another big scene is that of the cabaret and dance of the apache. In this Dolores Cassinelli as a true adventuress is shown in a part that gives her every opportunity to bring out all

her Latin temperament. The scene in the dungeon showing the rising of the waters of the Seine, coming in this cellar in which the Prince and Mayflower (Gladys Hueste) are held prisoners, has been most cleverly carried out. Mr. Bennett has taken special care that this scene is realistic in every detail.

George Proctor, one of the best known publicity men and writers in the business, is now associated with Harry Reichehacker in an exploitation enterprise. The firm's offices are in the Loew State Theatre Building, Broadway and Forty-sixth street, Room 1101. Mr. Proctor is open to consider the exploitation of independent pictures.

Al Feinman, formerly an independent publicity man, is now connected with the short subject department of Fox Film Corporation.

Bill Haggerty has again joined the exploitation force of De Luxe Film Corporation of Philadelphia. He is starting several big campaigns on De Luxe pictures.

J. Charles Davis will personally conduct the exploitation on Arrow Film Corporation's big fall release, "Night Life in Hollywood," during the engagement at the Woods Theatre in Atlantic City, N. J.

Frank Hard is now in charge of the publicity for all four branches of Harry Charnas' Standard Film Service in

Pittsburgh, Cincinnati, Detroit and Cleveland.

Eddie Bonas has an augmented staff with which to exploit the Warner Brothers products next season. Last year he and Lou Marangella did the trick, and did it well, too.

The Weshner-Davidson exploitation and publicity forces are doing wonders with the various accounts that service bureau is handling. They are handling the C. C. Burr accounts to the satisfaction of that popular producer and distributor.

Tom Bible, exploitation manager for Royal Pictures, Inc., of Philadelphia, has ideas of his own on Affiliated Distributors' "Sure Fire Flint," and the Lee-Bradford picture, "Determination," both of which will be exploited on an elaborate basis next season.

Frank Walters is now exploitation manager of the Independent Film Corporation exchanges in Philadelphia and Washington.

Howe & Conlin are handling the publicity and exploitation on "Why Do Men Mar?" which Unity Pictures Inc., is State righting. This firm is also exploiting the enterprises of Franklyn Backer, head of East Coast Productions, Inc.

Producing in San Francisco

Word comes from San Francisco that Edward Belasco and Victor B. Fisher of the Belasco Productions, Inc., of that city, have signed their company, which will produce Anna Blake Mezquida's "Dancing Feet."

Papal Film Here

Jaxon Films, Inc., has acquired the American distribution rights to "The Chair of Peter," a feature which is said to have met with the endorsement of Pope Pius XI. H. C. McCourt took the pictures abroad.

C. C. Burr Billboard Deal Boosts Independent Films

Exhibitor and exchange congratulations are daily pouring into C. C. Burr's office on the intensive nation-wide out-door billboard campaign Burr has instituted in behalf of "Sure-Fire Flint," starring Johnny Hines. In New York City alone, the Thomas Cusack Company has erected two huge signs, one 40x60 feet at the corner of Broadway and Forty-eighth street, directly opposite the Strand Theatre, the other at Broadway and Seventh avenue. Both of these mammoth painted signs have direct illumination and represent two of the big high-lights of Broadway's White Way. In addition to these special signs, the Cusack Company has posted approximately one thousand bold type lettered twenty-four sheets on "Sure-Fire Flint" and its cast in every important spot in the city. These will be augmented next week by the addition of another thousand beautifully illustrated twenty-four sheets, bearing production portraits of Johnny Hines, Doris Kenyon, Edmund Breese, Effie Shannon, Robert Edeson and J. Barney Sherry. These posters have been executed by Ritchey under the advice of C. C. Burr himself and are said to be among the most striking creations made by them in many years.

Coincident with the outdoor campaign in New York, Burr also contracted for campaigns of like immensity in every principal city throughout the country, with the result that exhibitors have received hundreds of requests from patrons who were desirous of knowing just when "Sure-Fire Flint" was to be played at their local theatres.

In "Sure-Fire Flint" it is reported that Burr is making an even larger advertising expenditure than he did in "Burn 'Em Up Barnes" and "I Am the Law."

**Big Advertising
DOESN'T MAKE A
Big Picture**

A Ten-page insert instead of this five-inch ad wouldn't make

"NOTORIETY"

Any Bigger Than It Is

A B-I-G DIRECTOR
A B-I-G STORY
A B-I-G CAST
MAKE A B-I-G PICTURE

YOU'VE GOT IT ALL IN

"NOTORIETY"

WHAT A CAST!
MAURINE POWERS
MARY ALDEN
ROD LA ROCQUE
GEO. HACKATHORNE
J. BARNEY SHERRY
MONA LISA
RICHARD TRAVERS
IDA WATERMAN
WM. H. TOOKE
ANDERS RANDOLF

Ready for Independent Release in September by
L. LAWRENCE WEBER and BOBBY NORTH
1600 Broadway N. Y. City

To All Exhibitors

Equity Pictures Corporation suggests, advises, welcomes and urges comparison of "WHAT'S WRONG WITH THE WOMEN" with any and all the big outstanding productions of the season.

That does not mean comparison with independent pictures only, but means comparison with ALL the biggest pictures on the market this Fall.

In other words, Equity urges that you book and play "WHAT'S WRONG WITH THE WOMEN" strictly on the basis of the merit and box office power of the production itself.

That's the "show you" demonstration of just how remarkable is—

DANIEL CARSON GOODMAN'S
AMAZING ANSWER
TO THE AGE OLD PROBLEM

"What's Wrong With The Women?"

Biggest Independent
Box Office Attraction
in Ten Years

The biggest independent exchanges in the business have already bought it for their various territories. Others are negotiating for it now.

Trade papers, critics, reviewers and laymen acclaim this picture the biggest independent box office attraction in years.

Elaborate Campaign Book and Accessories

have been prepared for "WHAT'S WRONG WITH THE WOMEN" posters, advertising, publicity, exploitation unequalled.

EXHIBITORS—ask your nearest Independent when he can arrange your bookings. INDEPENDENT EXCHANGES—write or wire today for open territory, terms and a copy of the campaign book to

EQUITY PICTURES CORPORATION
723 SEVENTH AVENUE, NEW YORK CITY

Stewart

Equity Going Limit on D. C. Goodman's Feature

Greatest preparations are under way in behalf of "What's Wrong with the Women?" which Equity Pictures will release in the independent market. Daniel Carson Goodman's production, which was produced in New York without any great advance publicity campaign, has already been shown to trade paper critics and was greeted as the most faithful picturization of the present-day spirit of restlessness and craze for excitement which has ever been put on the screen.

Fully cognizant of the interest which this picture will create, Equity is now completing plans for a publicity campaign which will make this picture one of the most talked-of screen offerings of the season. Because of the tremendous interest which is awakened by the title alone, a large amount of unsolicited publicity has been given the production by the daily papers, and by means of the campaign arranged by Equity the question and its answer will be widely discussed throughout the nation by the time the picture is released.

"It is not our intention," stated Mr. Goodman, "to capitalize a title. We have a story behind all this, which fully justifies our selecting such a name, and because of this we feel that we have the right to create advance interest in the picture by means of the title. There need be no fear that our advance publicity, which will be as great as any ever given a motion picture, will react to disadvantage. We want people to come into the theatre prepared to see an intelligent and fair-minded discussion of the feminist question because we know that 'What's Wrong with the Women' will afford just that. I need only point to the reviews in the trade papers under date of August 12 to prove that we have sincerely and faithfully depicted the current unrest among women and just as sincerely proposed an answer. Speaking editorially, the Motion Picture News of August 12 says: 'Mr. Goodman's picture is the truest document on the subject that has ever been shown for entertainment. It strikes a far deeper note than Manners' play, "The National Anthem." The subject

matter has occupied the attention of authors for some few seasons, but most of them have just skimmed the surface. "What's Wrong with the Women?" sticks to its theme without a false variation. The picture is wonderfully well interpreted.'

"In the Moving Picture World Mr. Roger Ferri succinctly phrased it thus: 'An Equity state right offering that will make box offices jingle with record-breaking grosses,' and editorially he wrote that he could not recall a more entertaining and better independent picture than 'What's Wrong with the Women?' In the opinion of the writer it is the biggest state right possibility of the year.

"Surely these men, speaking editorially in their magazines, are able to differentiate between simply a title and a picture plus a title. And certainly

such buyers as Sam Zierler, of Commonwealth Film; Ben Amsterdam, of Masterpiece, and Sam Grand, of Boston, and Joe Friedman, of Chicago, are sufficiently keen showmen to know that no picture can ride along on simply a title, unless it is able to give perfect entertainment and live up to that title. And it is because 'What's Wrong with the Women?' does fill the bill perfectly that Equity will produce with the biggest advance publicity campaign that has ever been afforded an independent production.

"'What's Wrong with the Women?' is from a story by Mr. Goodman, and is interpreted by an all star cast, including Wilton Lackaye, Barbara Castleton, Constance Bennett, Rod La Rocque, Hedda Hopper, Julia Swayne Gordon, Huntley Gordon, Paul McAlister, and Mrs. Oscar Hammerstein."



"MADAME SANS GENE"
Scene from Producers' Security Corporation's New Production

Nigh Finishes "Notoriety"; East Coast Studio News

The director of "Why Girls Leave Home" and "Schooldays" played true to form when he made his entry into the offices of L. Lawrence Weber and Bobby North this week flanked by a corps of assistants carrying cases totaling 100,000 feet of film. The huge load represented the scenes shot on "Notoriety," Will Nigh's latest production. Nigh is noted for the excess footage he takes. It generally amounts to ten times the length used in the finished film, and always guarantees him against missing any of the high lights of the picture.

It took Will Nigh two months to make "Notoriety," the longest he ever took on any of his output. He finished "Why Girls Leave Home" and "School Days" in half the time that "Notoriety" took. The reason lies in the magnitude of the production. In "Notoriety" he has taken the star of "Why Girls Leave Home," Maurine Powers, and added performers like Mary Alden, Rod La Rocque, George Hackathorne, J. Barney Sherry, Richard Travers and four others.

In all probability Bruce Mitchell, the well-known Coast director, who for some time has been making the Monty Banks comedies, will settle in the East, turning out comedies. Some sort of definite announcement concerning Mitchell's new affiliations is expected to be made next week.

All is hustle and bustle at the Glendale, L. I., studio, where Dell Henderson is turning out "Sure Fire Flint," starring Johnny Hines for Charles C. Burr. Rapid progress is being made on this production, which will be completed within a few days.

Dr. Carson Goodman, who produced "What's Wrong with the Women?", is working on the story for his next production which, according to present arrangements, Equity Pictures Corporation also will release.

Virtually all the Fort Lee studios are busy these days on independent productions. Several independent pictures are expected to be completed before the first of September.

J. Barney Sherry is in big demand by independent producers. During the past month he has been working on

two productions, C. C. Burr's "Sure Fire Flint" and Billy Nigh's "Notoriety."

Work on the next Betty Blythe picture is expected to be started early in September at the Wibman Bennett studio in Yonkers, N. Y. Bennett is now applying the finishing touches to "Secrets of Paris," which will be released by Charles C. Burr.

Judging from what progress is being made up at the Gloversville, N. Y., studio, "Lost in a Big City," which George Irving is directing for Blazed Trails Productions, Inc., for Arrow distribution, will be ready for the buyers the latter part of October. John Lowell, star of "Ten Nights in a Bar-Room," is being featured along with Baby Ivy Ward.

Harry Clay Bianey announced this week that the picture rights to all melodramas he and his brother, Charles, produced years ago, have been disposed of. Six of these productions have been sold to C. B. C. Film Sales Corporation.

Harry Hoyt, who produced "The Curse of Drink," is working on "That Woman," starring Catherine Calvert. This production which, according to all reports, will be an elaborate one scenically, may be offered to the independent market.

The Florida production boom seems to have died out in so far as the business men of cities in that State are concerned. Many companies experimented there, but the results obtained were anything but satisfactory.

STATE RIGHT NEWS

James Minter of the Minter-United Exchange of Detroit has secured an injunction restraining interference with his business by David Mundstuk. Last year Mundstuk sold the exchange and Strand Features, Inc., to Mr. Minter for a consideration of \$47,000. Up to two weeks ago Mr. Minter is alleged to have paid Mundstuk about \$14,000. Mundstuk, it is claimed, threatened suit on the ground that he was not securing payments as regularly as he should. The suit will be heard next week in the Circuit Court in Detroit.

Harry Charnas of Standard Film Service of Detroit and Cleveland announced this week that he has contracted for something like 600 billboards in those territories in exploiting his products for release next season.

The following changes in Harry Charnas' Standard Film Service of Detroit were announced by him this week: Robert Rowan in charge of short subjects; Jim Allen in charge of Al Lichtman and Federated productions; A. M. Goodman, formerly an exhibitor, salesmen covering Eastern Michigan; George Malone covering Western Michigan and Bill Fleming in Toledo.

Premier Film Company, a new independent exchange recently opened in Minneapolis, has acquired 48 feature productions and 25 short subjects. This firm is going after exhibitor patronage in tooth-and-nail fashion.

Tony Lucebese and Oscar Neufeld, who constitute the De Luxe Film Cor-

poration of Philadelphia, are determined on doing big things next season. They have contracted for some of the best product in the independent market.

The Graphic convention last week was considerably upset as a result of the railroad disturbance throughout the country. Many of the exchange men had to leave before the others arrived in New York, with the result that the confab was postponed, although arrangements for distribution of product in 1922-23 were completed.

"Is a Mother to Blame?" is a new photo-drama that has been acquired by Edward L. Klein, Inc., international distributors.

Charles C. Burr, president of Affiliated Distributors, overlooks no bets when it comes to properly exploiting his pictures. He promised exchange men who bought "Sure-Fire Flint" that he would exploit that production to the sky—and he is keeping that promise. C. C. Burr's billboards are everywhere in New York. These twenty-sheets hold the attention of the eye and certainly are a credit to the picture and to the enterprise of this popular independent distributor.

Jane Pictures, Inc., is handling the Al Lichtman productions in Northern New York, and judging from the business that the initial release of this company, "Rich Men's Wives," at the U. S. Theatre in Paterson, N. J., did this week, it is in for much patronage from exhibitors, many of whom already are clamoring for bookings on this feature.



Selling the Picture to the Public

By EPES WINTHROP SARGENT



Fred Hathaway's Newspaper Matinees Gain Space and Publicity for House

NOT content with hooking the largest local paper to his classified advertising stunt, recently described in these columns, Fred Hathaway, of the Alhambra Theatre, Utica, has revived an old idea for a new angle in his newspaper matinee.

Mr. Hathaway knows the publicity and moral value of the children's matinees, and has used the kid matinee in a number of forms, but purely as a house issue.

During the white paper shortage during the war he offered admissions to all children bringing copies of any newspaper. Now he has reformed the scheme into a circulation stunt, to which he has tied the News-Observer.

Simply Worked

All children under twelve are admitted to special performances on Mondays and Thursdays until school opens on presentation of ten complete copies of the News-Observer of any date. The papers must be flat and clean, and folded only once, to permit them to be inspected with ease.

Between three and four hundred children attend these bi-weekly performances, and they scour the neighborhood for copies of the one paper which is required, which advertises the paper to everyone, and helps the circulation.

It brings at least a half column story twice a week on the announcement of the performance and smaller stories on the day following.

Pays Expenses

The matinee last given before Mr. Hathaway wrote brought in 3,200 pounds of paper, which is baled and sold at 65 cents a hundred pounds,

or \$20.80. It brought in a column of smartly written publicity and it brought in a lot of parents for later performances, who had been sold on the show by the children.

There is also advertising value in the queue formed by the kiddies well in advance of the opening hour.

The shows are started at eleven o'clock and the house is cleared and cleaned in time for the opening for the regular matinee.

Used Flowers, Too

Mr. Hathaway adds that for a long time he made a clean-up with flower matinees. Free admission was given all who brought flowers and a prize was awarded the largest bouquet.

After taking what he wanted for the lobby, Mr. Hathaway had the rest made into small bouquets which were distributed to the hospitals with cards reading: "With best wishes for a speedy recovery from the Alhambra Theatre and its juvenile friends."

Naturally the recipients were pleased with this thoughtful attention and they and their friends were favorably inclined to the Alhambra at no greater cost than printing up the cards, since the bouquets were made up by the ushers.

Both schemes are good. Try them out. They will make business for you just as they did for Mr. Hathaway.

A Two-Way Stunt

A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., made a deal with a florist, whereby the latter decorated the lobby for "The Wonderful Thing" in return for a credit card and slide. On the second, and closing, day of the run the lobby display was presented to the women patrons, one flower to each visitor.

Fountain of Pearls Got All the Public

J. B. Robertson, of the Palace theatre, Ft. Smith, Ark., worked a good one on *The Man Unconquerable*, using an old, but seldom used idea.

The exploitation department of Southern Enterprises suggested that the managers keep away from the South Sea angle and use the pearls, instead. Robertson got some small artificial pearls and put them into a jar of carbonated water. As the gas separated from the water it would attach itself in small bubbles to the pearls until the buoyancy of the gas offset the weight of the pearl and it would float to the top of the fluid, where the gas bubbles would break, permitting the pearl to sink again and repeat.

If you have never seen the trick worked, the effect is uncanny, and while the water will need frequent renewal, its use about starting times will well repay the cost of a tank of soda water. It caught the crowd and people who came just to see the mysterious pearls remained to see the picture. Be careful not to get pearls too large, or the gas may not be able to raise it.

It is a simple stunt, but you can tear a small town loose from its foundations if you work it right. We used to carry a small jet cross in pre-prohibition times which, when introduced into a glass of beer and properly treated, would rise to the surface to the bewilderment of more than one superstitious barkeep.

Yashmaks for Pola

Telling the town with a street worker is not new, but the Gilbert Theatre, Beatrice Neb., was not too small a house to give a new kick to the idea when it put out a woman in Oriental dress for Pola Negri in "One Arabian Night."



A First National Release

THE YASHMAK

The Yashmak, or face veil, which usually hides the face below the eyes, was carried straight up to the forehead, wholly concealing the features, and the title of the production was painted in big black letters across this most prominent feature of the costume.

That's the idea, and it is a useful one in these days of desert stories.

"Pinched into a Job" has been delayed in the mails. Next week.



A First National Release

THE CROSSROADS' OF NEW YORK MUST BE UP-STATE

This window show for the California Theatre, San Francisco, surely does not show Broadway at Forty-second Street. Still it put the picture over, and you can see the crossroads with the near auto smash just as in the Sennett Comedy.

Made Fan Interest Sell His Paramount

In many sections Rodolph Valentino is so popular that he is featured above the star he supports.

Ross Rogers, of the Mission Theatre, Amarillo, Tex., capitalized this feeling by working it into a contest. He advertised heavily that he wanted to know which was which, and he phrased the talk so as to arouse the fan interest.

Each purchaser of a ticket was given a slip stating that "I have come to see" and the name of the favored player was checked off.

The result was that "Beyond the Rocks" was played to about one-third more business than was logically to be expected at very slight expense for extra advertising and the voting slips.

Rogers' lobby showed an urn on either side of the opening. In the centre were pictures of the two players, framed with a kewpie reading in a book bearing the title of the picture. This, too, was inexpensive and yet effective.

Car Not a Jaunter But It Helped Film

Coney Island is a place where exploitation is particularly needed to put a picture over against the myriad attractions of Surf avenue and the Bowery, and when Henderson's Theatre gets a film it can exploit, it goes to it as strongly as possible.

For the Vitagraph production of "My Wild Irish Rose" they started in a week ahead with a 24-sheet on the drop, which was used several times during each performance, for in spite of the fact that this is a beach resort theatre, they play to considerable of a permanent clientele. The poster was nicely framed in gilt and was used for the olio drop.

For the showing they dressed the lobby in green lights and drapes, with a cutout three sheet. Outside American and Irish flags were dropped from the cornice to the marquis, and a cafeteria next door was hitched to a painting with a surrounding of green pickles and red beets and cherries in bottles, with green and



A First National Release

ANOTHER EXAMPLE OF THE OVERSIZE AUTO CUTOUT

The Hope Theatre worked this for Jackie Coogan in "Trouble," and tied all of Dallas to the old clothes stunt, getting a pick of choice municipal locations as well as columns of free newspaper work on this capital publicity idea.

red wax paper, shredded, in between. It was gaudy as well as neat.

For street work an odd looking cart was rechristened a jaunting car and dressed as shown in the cut. This was kept up and down the street. As there is only one traffic street, it was a simple matter to keep the few blocks well stirred up.

Nice Language

Jimquin is back in Los Angeles and writes that the West Coast theatres are using his "Park Your Cares" with his permission, but

adds that any exhibitor is welcome to adapt it.

This is relative to a story sent out by First National publicity recently, in which Harry Arthur was given credit for the line. This department was the only one, apparently, which knew that it was Quinn's line, though all of the papers mentioned the stunt at the time.

Then Jimquin adds that we should not refer people to the dictionary for definitions as we did in the case of "replica" lately. He went to his Webster the other night, and this is what he pulled out:

"ARISTOPHANIC: A logaedic tripoody acatalectic beginning with a dactyl; called also the first Pherecratic."

Jim thinks the board of censors should get after the dictionary and leave the pictures alone for a time. What we want to know is what got Jim interested in Aristophanic?

Free Heralds

Because a shoe store in Marysville, Tenn., was staging a mark down sale, J. H. Everett, of the Palace Theatre, got three thousand heralds free. He persuaded the merchant that people are interested in pictures and would be more interested in heralds which made connection with a picture attraction. The copy was changed to read:

"Help your good provider by taking advantage of this sale, then see 'The Good Provider' at the Palace Theatre."

Even that did not satisfy Everett, so he put out a thousand stock heralds on his own account. It all helped to hoist business about twenty per cent.

Timely

It cost Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., just eleven dollars to elect Tom Mcighan "Leading Citizen" of his town.

It was primary election and he put the money into propaganda cards which were distributed at the polls and around town generally. Autos, with banners, were shot around town and the lobby of the theatre was turned into a headquarters. All through the South the primary elections have helped the Paramount production.



A Vitagraph Release

A MISGUIDED PRESS AGENT'S JAUNTING CAR

That's what the Vitagraph man says they used to put over "My Wild Irish Rose" at Henderson's Theatre, Coney Island. It is most distinctly not a jaunting car, but it got attention.



A First National Release

A SIMPLE DERRICK STUNT FOR WORK ON "GAS, OIL, WATER"

This simple profile was planned by the Criterion Theatre, Atlanta. It does not make the flash of erected derricks, but it provides a means of getting some effect where the cost of built-up structures would take too much off the profits on this Charles Ray offering.

Broken Ladders: "Watch Your Step"

There was a particularly apt adaptation of stunt to title for "Watch Your Step" when the Goldwyn played the Imperial Theatre, Charlotte, N. C.

Manager Ray Beall built a ladder out of lath stock and spaced the steps to fit a cutout of Cullen Landis from the three sheet, getting the spacing so that Landis, who is looking over his shoulder, seems about to step upon a broken rung.



A Goldwyn Release

THE BEALL BALLYHOO

The ladder reached up to a disc on which the title had been painted, and at the bottom was a watchful dog. Beall could not find a pup in the proper attitude on any paper, so he painted his own.

Economical Eddie

It cost Eddie Collins, of the Rialto Theatre, Dennison, Tex., most all of five dollars to put over "Across the Continent." He spent this for two mounted twenty-four sheets which the local Ford dealer carried all over town. The same agency also advertised a contest, did newspaper advertising and window work, and receipts went up forty per cent.—which is some shoot.



A First National Release

COOLING OFF STRONGHEART GETS BUSINESS IN TEXAS

Abe Levy, of the Strand Theatre, Waco, took the show angle for a summer approach on "The Silent Call" and got a shaded lobby that reached out and pulled his patrons inside because it looked so cool.

"All Wet"

Hugo Plath, of the Queen Theatre, Abilene, Tex., is one of the very few managers who did not erect a school room in his lobby for "School Days." He figured that it was vacation time and the school would not interest the kids, so he built a swimming pool with real water for a Wes Barry cutout to swim around in. It cost only two dollars.

He also organized a parade of freckled kids, giving each a dunce cap and a free admission, and getting a hundred dollars' worth of publicity out of it.

Convinced

Most persons like to have their worst suspicions confirmed. The Allen Theatre, Stratford, Ont., landed a hook-up page. Their contribution was: "Is Matrimony a Failure? Go to the Allen Theatre and find out."

The house was crowded with married folks. Leon J. Bamberger did it. The Paramounteer knows.

Summer Gives a Kick to "Silent Call" Lobby

During the winter the pictures of Strongheart were made the chief appeal on "The Silent Call," but with the hot weather here Abe Levy, of the Strand Theatre, Waco, Texas, figured that "made in the land of ice and snow" would be a better appeal. So he frosted his lobby and used that line twice. The lobby was not very elaborate, but it was cool and inviting, and it drew them in out of the Texas sun.

He used a flat painting which covered half the front of the lobby and provided a shade which fans augmented, while cool blue illumination inside the enclosure heightened the mental suggestion. In this case the flat worked better than would an open lobby with the usual foliage. The patrons wanted real shade.

This Lindlar Lobby Cost Seven Dollars

Oscar White, of the Rex Theatre, Sumter, S. C., is developing into a lobby expert. He gets more lobby for less money than any man in Southern Enterprises, and he gets some peaches, in spite of small costs.

He adapted the Lindlar suggestion, with the changes suggested by this department, for "Over the Border," and obtained a very slight effect for seven dollars. The lobby frames for the feature are held in the cold storage section, but the comedy is put over with the potted plants which are used to suggest the United States.

The arrangement suggests an entire front, but if you will analyze the effect you will find that comparatively little work has been done to gain the result, though you have to look closely to realize that Mr. White did not spend the better part of a day building his effect.

That's how he keeps costs down and results up.

He had a heavy rain the two days this picture ran, but in spite of that he managed to get better business by a third than the average records for the house.



A Paramount Release

IT COST OSCAR WHITE SEVEN DOLLARS TO BUILD THIS LOBBY

He followed the Lindlar lobby on *Over the Border*, using the changes suggested in this department, and in spite of heavy rain it put business at the Rex Theatre, Sumter, S. C., some thirty per cent over the usual "book."

Thirteen in Family Paid One Admission

Jazzing up summer business, F. L. Koppelberger, of the Rialto and Majestic Theatres, La Crosse, Wis., foregathered with his press agent and decided to have family nights when entire families could enter the Rialto for 55 cents and the Majestic for 28 cents. There was no limit placed on the number to be admitted.

It's old stuff, but it was new in La Crosse and it got out the entire family, with the result that the house was packed on those nights and some of the family dropped in at other times when a "per each" price prevailed.

Koppelberger, who is a First National franchise holder, started off the stunt for "My

Boy," and the first crack out of the box he drew thirteen people, the parents and eleven children. They all went in on a single ticket, but they came around and posed for a photograph which brought the house more publicity than the best straight advertising could have given.

If you want to get a lot of excitement in your neighborhood, put on a family night, and have a photographer on the job.

Make 'Em Big

Down at Coney Island, the other evening, we ran into Clive Hartt, one of the most adroit ballyhoo men who ever rubed the streets. He was working straight for one of the Luna Park concessions, but told us that he had been stunting for Harold Lloyd at a Bowery house,

and showed us the glasses he wore with the sailor suit.

They had been made by a blacksmith from 3/16 iron rod and weighed about a pound, but Hartt explained that the regular tortoise shell rims did not give a sufficiently pronounced effect. It did not catch the crowd.

He absentmindedly left the glasses on while he chatted, and though he was making no effort to collect a crowd at the time, he had them lined up inside of five minutes, waiting around to see what he was going to do. There is a suggestion here for exhibitors. Have big rims made up.

Real Glass Windows Help McAvoy Title

Real, for-sure glass in the window was the big angle of Ollie Brownlee's advertising for May McAvoy in "Through a Glass Window" at the Palace Theatre, Muskogee, Okla.

He copied the stunt from another house, but he had real glass set into a flat and back of this set a three sheet for the feature instead of setting up a real restaurant interior, as did the original. The window took up but a small part of the flat, the rest having the star and title lettered on the attention-getting red brick wall.

Off to one side was an awning, in profile, and a sign stating that this was "Jennie's Place."

It cost only \$15 to build and brought a fifth more business than usual.

Paid in Space

Joe Cahill, of the Strand Theatre, Brockton, Mass., used a girl raffles for First National's "Sonny." You had to tell her that she was "Sonny's" girl, and if she was, she led you down to the newspaper office, where you received fifty dollars.

The stunt ran for about three days and brought in 290 inches of space—which is the interesting part of the story.

Phone Numbers

Just to be a little different, when the Regent Theatre, Galt, Ont., got a hook-up page for "Beyond the Rocks," instead of printing in the co-operators spaces the names of those entitled to tickets, they used telephone numbers instead. Not much different, but sufficiently so to make new interest in an old stunt.



A First National Release

AND THEY PAID FIFTY-FIVE CENTS TO SEE MY BOY

F. L. Koppelberger, of the La Crosse, (Wis.), Theatres, offered to let the entire family in one night a week for a flat payment of 55 cents. This shows what he got one night. He lost money but he gained a lot of advertising.

Gordon Agent Sends Some Good Displays

Dann Finn, of the Gordon theatres, in Lynn, Mass., sends along a couple of displays to show that while Boston may be slipping in its advertising quality, the surrounding towns are holding to the traditions created when Boston was doing well. The best of the lot is for "One Clear Call," which is displayed in a 125 by 5. This is a comparatively large space and gives room for a clear title in so large a letter that reverse helps instead of hurting as is too often



A First National Release

NICELY LAID OUT

the case. In only one point does Mr. Finn fail to put it over. He does not avail himself of the star cast and his only reference is: "Six great stars with 'the little Colonel' in his greatest role since his contribution to the fame of 'The Birth of a Nation.'" This scarcely identifies Walthall to a large body of theatregoers who connect his fine work with more recent successes. "Henry Walthall, the 'Little Colonel' of 'The Birth of a Nation' might have been better, but we believe that naming all six stars would have constituted a stronger appeal. Doubtless this was carried over in the text of the reading notices, but the appeal is too good not to be used in all printed matter, on the



A First National Release

SMALLER, BUT AS GOOD

principle that too much use cannot be made of a strong selling point. On the other hand, there is some strikingly good sales talk near the bottom of the space, where the sumptuous mounting is claimed merely as the background for the stirring story. Evidently Mr. Finn knows that the play is the thing, and that a story will sell better than a costly production. Anyone can hire a corps of extras, but patrons

want plot rather than processions, and Mr. Finn makes it patent that he has this to offer. The second display is only 120 by three, calling for a nicer handling to achieve the same effect. The shorter title makes possible the same reverse display for the offering, but here the star is made clear, both in letter and portrait, and you know just what you are being offered. Here, too, the idea of story is put forward over the star or the title. It is "Dedicated to every mother's son and every son's mother," which sounds as though it might have come from the press book, and it is also "a rare film flower; more striking than Flanders poppies." Even better, in a way, is his handling of "Nanook of the North," which starts off with a heavy "For heaven's sake," and runs into a smaller: "Don't you tire of seeing the same old characters?" Nine tenths of the readers are sold right there and read the rest merely for the information they seek as to the play. There is a good cut layout and this title is not displayed in reverse because there is too much of it to go well on a black ribbon. Mr. Finn sends his stuff in without comment, but we think he knows that he is decidedly better than the average; particularly in the writing of sales copy. Mr. Finn sends in a sample of his layout, with a portrait taken from some advertisement. Many engravers will argue that a good line cut cannot be made from a half tone, though we never could understand why they should cherish such a belief. In any event, Mr. Finn's layout for "Sonny" is done with a minimum of art work. The signature is clipped from an old advertisement, the portrait is made from a printed half tone, slightly, but very skillfully touched up by his artist, the tableau sketch is another paste-up, and the date, the title ribbon and the two lines just below are all the art work required outside of the border. The saving in cost is probably considerable, and the result speaks for itself.

-P. T. A.-

Providence Splash Is Mostly in Type

Providence used to run to hand lettering and obscure lines, but the Strand and Modern theatres have set a good example the others seem to be following. These houses realize that type is better than the best work their studios can put out, so their artist is confined to the frames and attractors and the idea seems to be to get as much room as possible for the type and then to give this room for display. The reproduction on this page is a half page space, running at the top of the page, which partly explains the reverse strip across the bottom,

which not only gives the underline, but which also serves to cut this off from the advertisements appearing below. This rather heavy space not only dominates the amusement page, but it gives the impression that there are two classes of picture theatres, these and the others, since none of the other houses uses a proportionate space. This is the only reason for taking the space, since the house could make as good a display in fewer lines were it not for the moral advantage a dominant space always gives. The sketches and layouts are better than the copy writing, for the description is rather cold. It is not easy to enthuse over pictures you have not seen, but it is possible to convey the suggestion that the pictures are worth while. Jazz writing would help a lot. For example, the Hitchcock copy might have read: "You know Hitchcock—Raymond Hitchcock—'Hitchy'." If you don't it's time you do, but of course you do know him. And you remember his success in 'The Beauty Shop.' The part was written to fit him like a glove, and when it was brought to the screen it was felt that he alone could play it as it deserved to be played. And, of course, 'Hitchy' would be only half complete without a bevy of pretty girls and more girls and some more yet. You'll see some of the prettiest girls you ever met off a magazine cover, you'll see one of the funniest men on the American stage in one of his most lasting successes, and you'll see a better production than you saw in the musical comedy, for the camera can tell what the play could only hint at. You can't tell a story like 'The Beauty Shop' in three acts. You have to jump all over America and Europe to tell it right, and this is just what the producers have done. If you like good comedy, come. If you like pretty girls, come early. If you like a really jazzy sort of play, come and you'll come again. Once won't enough." That takes a little more space, but it will get the idea over.

-P. T. A.-

Ohio Theatre Sells Right to the Limit

One of the best displays we have come across since the hot weather began to get in its work comes from the Ohio theatre, Indianapolis, on "The Wall Flower." You are not sold on the title first off. You are caught by the gawky girl and the eloquently empty chairs. You know that she is a wall flower before you get the half buried title. The top sketches get half your attention next. They are funny, but they are also explanatory. The girl down below has three chairs to herself because she cannot dance. From there you finally arrive at the title, but

STRAND
"The BEAUTY SHOP"
Theatrical comedy, adapted from the big Broadway stage success. A gay whirl of pretty girls, dancing, love-making, real action—and more fun than a dozen ordinary comedies combined!

RAYMOND HITCHCOCK
MONTAGU LOVICK, BILLY B. VAN, DIANA ALLEN
LOUISE FAZENDA, JAMES J. CORBETT, LAURENCE WHEAT
and the beautiful dancing Fairbanks Twins

PAULINE STARKE in "SALVATION NELL"
The world famous drama, stirring with the heartbeats of humanity! The real life story of a girl who was born but never lived.

SPORT PICTORIAL, "BYWAY CHAMPIONS"

MODERN
Thomas MEIGHAN
in a George Ade Story
"Our Leading Citizen"
A story written especially for the star of America's leading humorist. With Meighan as a big, lovable ne'er-do-well who turned Main Street upside out. More fun than the circus, more American than buck wheat cakes.

WIB LOIS WILSON
THEODORE ROBERTS
And a Great Supporting Cast

MAY McAVOY
in
"The Top of New York"
What chance for love and happiness has a ten-year-old healthy girl in New York? The answer is lots of it, and lots of fun. The cast includes three wonderful children, Mickey Moore and Mary Jane Miller.

Paramount Releases
A CAPITAL HALF PAGE DISPLAY FOR TWO PROVIDENCE THEATRES

that is merely so you can know what it is you are going to see. The chances are that you have already decided to see it. You are only mildly interested in the title. In this case it is merely a handle. But if you have the slightest fear that the picture will not live up to the sketches, there are eight lines of sales talk that alone could sell you, even though you had not already begun to wonder how Colleen Moore could be a wall flower. Even the placement of the figure in the bottom sketches calls



A Goldwyn Release

A STRONG SELLER

for comment. If the girl sat in the middle chair, it would only break into the text space, but the drawing would be too formal to catch the eye. It would look too patently an appeal to curiosity, and also you would get less the impression of a long row of chairs from one on either side than you do from the two empty chairs side by side. The artist may not have figured it all as closely as this. He may have done his work instinctively, without stopping to reason it out, as a good artist will. The space comes closer to being a good selling advertisement than anything we have shown on this page for a number of weeks. At the same time it is a distinctly attractive space.

—P. T. A.—

Artistic Lettering Does Not Sell Seats

This 105 lines by three from the Circle, Indianapolis, is rather ineffective because there is nothing strong in the entire display and so it does not suggest a strong program. The program itself is attractive, but the mental suggestion is lacking, and the space falls. In the first place the cut is too small; not the space occupied by the cut, but the cut itself. It is beautifully done, but it is not striking, and it is further overshadowed by the figure of "Justice" in the background. The picture of Miss MacDonald alone might have gotten over, but here each detracts from the other and the display looks dwarfed. Even alone, the cut would be too small for the space. A large head, forcefully drawn, with a mysterious arm holding the scales would have carried the same idea and would have heightened the display value. But the lettering and the handling of the program is the real failure of the space. It is very pretty lettering; as good as the work we get from Eddie Hyman, but there is no color to back things up. The title in an eighteen point bold could have run in the same space and would have been more pronounced. The

display value of bold type as compared to this fancy letter would have been in the same proportion as the relative value of a three and a 24-sheet. The smaller features should have been displayed in about a fourteen point with a few lines of selling talk. Here it is all announcement. The Overture is that to "The Merry Wives of Windsor," there is a "roaring comedy," there is an organ solo and a natural color picture, but there is nothing to get you interested in any one of these items, because they are all merely announced and not sold. It all suggests something rather less than nothing, where the same bill, played up in type and talked about could have been put over. The

as strong as other angles, for which reason it is not the best possible means of getting attention to the play. The most interesting thing about this advertisement is the exceedingly neat layout; which is even better than the average



A First National Release

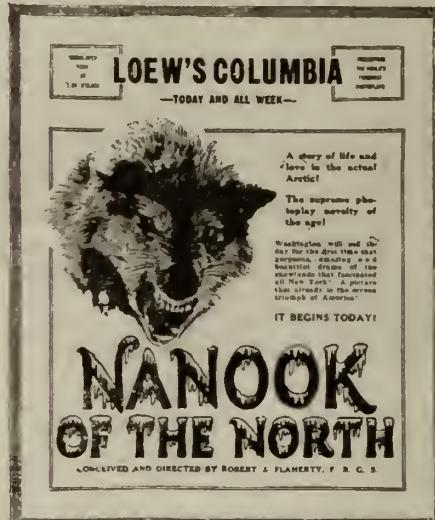
TOO WEAK TO ATTRACT

general effect is to tell you that there is a show at the Circle, but you are not given the slightest desire to see it. If you are determined to go, that is what you will see, but no one seems to care whether you come or not, and you include yourself in that category, if you are an amusement seeker and are not thoroughly sold on the Circle idea. Make a noise about your show whether you have a first run or a year-old subject. At least act as though you were proud of it, and the newspaper column is not the place to be artistic.

—P. T. A.—

"Nanook" Advertising Suggests the Snows

Most exhibitors who have played "Nanook of the North" have been quick to use the snow angle for the appeal. Loew's Columbia theatre, Washington, uses the snow-clad lettering for the title, but makes the animals the cut appeal, the layout suggesting the advertising for "Strongheart." It is simple and effective, but puts all of the real selling over to the type, since the cut serves only as an attractor to the space. It performs this office very well, but it does not do more. However, the frozen letters and the well-written text complete the sale to most persons; a sale which might have been made more directly through the use of the Eskimo figure instead of the dog. As a rule, this head would have been capital—it is for that matter—but where there is available a stronger appeal, that bid should be used to make selling the more complete. Doubtless this sold as well but it took a longer time, since the patron had to be argued with, and it leaves a better effect when you can get him in without a struggle. This seems to be the case where a good idea has been represented, because it was a good idea originally and without reference to other angles. The use of Strongheart for "The Silent Call," was indicated because the dog was more than half the show and because that was the chief thing to make the sale with. Here the attractor is as strong, but not



A GOOD ATTRACTION

of this house. Nanook is selling a lot of tickets these hot days, and the sale is largely in ratio to the emphasis given the Arctic locale. To this end every effort should be made to explain that "of the North" does not refer to the region inhabited by mounted policemen and their quarry, but to a land still nearer the pole. The more stress given the Arctic Circle, the better the sales.

—P. T. A.—

CHRISTMAS IS COMING

Probably you know that, but

DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for mid-summer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue
New York, N. Y.

A Hyman Novelty

One of the recent productions by Eddie Hyman at the Mark-Strand, Brooklyn, is a drop painted in a neutral color with a large circular opening. This opening occupies about two-fifths the width of the drop.

In the circle stands a singer against a brightly lighted painted ground, while in front dancers in white robes interpret the song being sung. This makes a production of a simple song number and greatly increases the appeal. With a change in the backings, the set can be used repeatedly. An iris effect can be worked with wings to slide across the opening, each half being cut to match the radius of the circle, or the opening can be covered with scrim and the lights dimmed out, if desired. Played straight it made a decided hit with the Strand audiences.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

American Releasing

BELLE OF ALASKA. Picture is very good. No exhibitor need be ashamed to run it. I did not do very well, but it was due to warm weather and dull times. No fault of the picture. Benj. William Fey, Madison Theatre, Seattle, Washington.

MAN'S LAW AND GOD'S. Fair picture of Northwest Mounted Police. Stars (Livingston and Shannon) not known. Advertising; newspapers, lobby. Patronage; mixed. Attendance; fair. King Solomon, Bijou Theatre, Clarksburg, West Virginia.

Equity

WHERE IS MY WANDERING BOY TONIGHT? This picture made box office history for us. Seven reels of showmen's hokum, but it pleases and gets the business. Ran two days; big second day. Advertising; everything, cards, heralds, posters all over town, lobby display and slide campaign. Patronage; mixed. Attendance; extra good. Alfred N. Sack, New Dreamland Theatre, San Antonio, Texas.

F. B. O.

GLORY OF CLEMENTINA. Just gets by. Pauline Frederick's admirers, and they are legion, will be satisfied, but not enthusiastic. Pleased 60 per cent. Patronage; high class. Attendance, fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

First National

CROSSROADS OF NEW YORK. Excellent entertainment from beginning to end. For four and a half reels the audience applauded and laughed heartily; then, wow! —one and a half reels of thrills and real melodrama that caused one to hold to the seat, and a climax that sent them out chattering and praising the show. All seemed well pleased and if they had not been I would have felt like calling the coroner. I ran a Buster Keaton, "My Wife's Relations" with the feature. This class of features will put the motion picture back on the map. Characterization good; photography good. In all, a dandy show. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

GOLDEN SNARE. Average Curwood picture to very poor business. No fault of picture as Curwoods always pull fine. Advertising, usual. Patronage, small town. Attendance, poor. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

MY BOY. Personally I thought this much better than "Peck's Bad Boy," but several of my patrons told me that they did not think so. Advertising, twenty-four sheet, ones, photos, etc. Patronage, small town. Attendance, good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MY LADY FRIENDS. Nothing to it for me. Patrons walked out before it was fin-

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

ished. All reported it the nearest to nothing they had ever seen. Advertising, ones and photos. Patronage, general. Attendance, fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

ONE CLEAR CALL. Good in many respects. A picture worth while booking. Scenario good, acting superb. J. Carborell, Monroe Theatre, Key West, Florida.

POLLY OF THE FOLLIES. One that will make you forget your worries. Pleased 100 per cent. Advertising, photos, ones and dodgers. Patronage, general. Attendance, extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

R. S. V. P. Rather slow. Not up to the Ray standard, but it's much better than the ordinary picture. Advertising, newspaper, twenty-four sheet, photos. Patronage, first class. Attendance, good. J. Kenrick, Strand Theatre, Ithaca, New York.

SEVENTH DAY. Not exactly up to patrons' expectations. They expect more from Barthelmess. Not bad, however. Advertising, extra. Patronage, better class. Attendance, fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

TOL'ABLE DAVID. Great! A perfect picture. One of the best we ever played. One hundred per cent. Advertising, extra campaign. Patronage, high class. Attendance, good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TWO MINUTES TO GO. Best Ray picture we have had, and our people seemed to like it. Has a college football spirit that is most pleasing all the way. Patrons seemed to like it and came out good for it. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

WOMAN IN HIS HOUSE. This is a wonderful picture. Lots of truth. The baby is a wonder. Advertising, three sheet, posters. Patronage, mixed. Attendance, fair. D. D. Purcell, Muse U Theatre, Cortez, Colorado.

THE WOMAN'S SIDE. Good beginning; bad ending. Seemed as though it was chopped off. Too abrupt. Advertising, papers and posters. Patronage, small town. Attendance, poor. J. Carbonell, Monroe Theatre, Key West, Florida.

Fox

ARABIAN LOVE. If Fox will send you a good print on this, you can step on this one harder than you did on "Shcik." My

patrons told me they liked this one better than "The Sheik," although Gilbert doesn't wear any patent leather hair. Advertising, did not advertise this half enough. Patronage, small town. Attendance, very good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

BAR NOTHING. The best Jones we have had. Advertising, ones, slide. Patronage, small town. Attendance, fair. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

JACKIE. This pleased the majority. Touches of humor overcomes weak tendencies. Fourth spoiled the crowd. Advertising, ones, slide, cards. Patronage, small town. Attendance, fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

LAST TRAIL. Extra good picture; also good star. Well directed. Book it; it's a money getter. Advertising, paper and posters. Patronage, small town. Attendance, good. J. Carbonell, Monroe Theatre, Key West, Florida.

ONE MAN TRAIL. A very good Buck Jones' Western, but the film was in such terrible shape that there was not much left but a few grease spots. Patronage, small town. Attendance, good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

QUEEN OF SHEBA. From looks of the press book I imagined it would be mainly an excuse to show some beautiful women with as few clothes on as possible; but I find that it has a real plot. The chariot race is exciting. Advertising, ones, threes, twenty-fours, slide and program. Patronage, neighborhood. Attendance, fair. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

ROAD DEMON. Excellent attraction; plenty of speed and action. Our first Mix. They are asking for more. Advertising, three and ones and lobby cards. Patronage, mixed. Attendance, good. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

SHAME. Overdrawn. Pretty colors in the film. It was a "shame" to call it a special. Advertising, posters, etc. Patronage, best rural. Attendance, fair. R. A. Aughbaugh, Community Theatre, Lewiston, Ohio.

SKY HIGH. Pronounced by Mix fans to be poor but contains beautiful scenery of Grand Canyon. Patronage, small town. Attendance, fair. T. W. Cannon, Majestic Theatre, Greencastle, Tennessee.

STAGE ROMANCE. Not the kind of a picture fans like to see Farnum in. Result, after hard plugging to get them in, your audience is disgusted with it. Why don't Fox get next to himself and give us Farnum in some more like the old-time "Spoilers" and leave "If I Were King" and so on over in the old country? Advertising, billboards, heralds, newspapers and windows. Patronage, mixed. Attendance, fair. J. S. Kallct, Strand Theatre, Rome, New York.

UP AND GOING. Good Tom Mix picture but not as satisfactory as "Trailin'" as a production. Patronage, general. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Goldwyn

BRANDING IRON. I thought the morals of the picture were a little hazy in places, but for a town that is not too critical it will go over nicely. The heat was something awful on the night that I played it but they came out just the same. Advertising, used special card with mailing list, also usual ones and slide. Patronage, small manufacturing town. Attendance, good, considering hot weather. M. V. Cousins, People's Theatre, Pineland, Texas.

COME ON OVER. You tell the world that this picture will please as nearly all of them as anything ever made. It certainly is a peach of a picture. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

GODLESS MEN. It had a moral but that did not pay my expenses. I could not get them out on this. Advertising, lobby, slide, one sheet. Patronage, mixed. Attendance, poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

JUST OUT OF COLLEGE. Absolutely fine. A little old; but it will please any audience. Advertising, nothing special. Patronage, mixed. Attendance, fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

NORTH WIND'S MALICE. Another good Rex Beach story that pleased. Patronage, small town. Attendance, fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

POVERTY OF RICHES. A 100 per cent. picture; pleased everyone who saw it. Awful hot. Advertising, lobby, newspaper and billboards. Patronage, mixed. Attendance, poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

WATCH YOUR STEP. Cullen Landis, star—for this picture, says it all for us. One of the very best comedy dramas of the year. Pleased just about all of them. It has class written all over it. If this fails to please, you had better shut up your show shop and do something else. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Wid Gunning, Inc.

GIRL FROM GOD'S COUNTRY. Plenty of outdoor action and thrills. Advertising, usual. Patronage, better class. Attendance, fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Hodkinson

KING SPRUCE. A good north wood picture, good story. Pleased. Advertising, ones, slide. Patronage, small town. Attendance, fair. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

Metro

DON'T WRITE LETTERS. Our people go to our competitor's theatre whenever we show a Gareth Hughes' picture. Somehow or other he does not take with the masses who patronize the movies. Picture a program offering, nothing more. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

FOUR HORSEMEN. As every exhibitor knows it's a wonderful picture, but didn't make money for me. Patronage, small town. Attendance, good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

I CAN EXPLAIN. Not much to this one. Many walked out on it, saying it was stupid, silly, etc. Advertising, usual. Patronage, neighborhood. Attendance, poor. J. A. Emery, Star Theatre, Bar Harbor, Maine.

Between Ourselves

A get-together place where we can talk things over

This incomplete film "crime" has a lot to it. Dave Seymour leaves his Pontiac Theatre Beautiful auditorium long enough to dash in a note about it, admitting it's too big to handle hastily, but giving some straight stuff just the same.

"It has many interlocking angles," he says, "'Bum' equipment in the cheaper houses, and all that stuff, which tends to put a comparatively new film on the fritz. The little theatres have an alibi; the producer or distributor has an alibi; and it looks to me like when they send the film to the very small towns that they don't care whether their product is in good shape or not—it's the last drop out of the lemon and they should worry, and the rentals are not sufficiently large to keep the film in shape."

Truth, sure enough! But the exhibitor owes it to his fellows to see that the picture is treated white. As for the distributor, does he **SELL THE PICTURE AS DAMAGED GOODS?**

Let's get rid of this incomplete show thing. It hurts business!

VAN.

THEY LIKE 'EM ROUGH. Step on it, boys. It's a corking good one, and will please 100 per cent. Different from usual run of Dana's and will please all classes. Price was right on this one, but they want a 50 per cent. advance on the next. Don't we small town exhibitors catch the old Nick? Advertising, heralds, mailing list, threes and ones. Patronage, small town. Attendance, good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

TURN TO THE RIGHT. Contains all the charm and humor that made the play so successful. Did not draw well, but would call it a thoroughly pleasing picture. Advertising, rather heavy campaign. Patronage, high class. Attendance, poor. E. W. Colllins, Grand Theatre, Jonesboro, Arkansas.

WITHOUT LIMIT. Good picture. A trifle too heavy for our people. Laboring men here for season walked out on this. No favorable comments from patrons. Advertising, newspaper and lobby display. Patronage, general. Attendance, poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

Paramount

BEYOND THE ROCKS. A good picture of its kind, photography is splendid, but the story is of the calibre that our patrons do not care for, except the women; they like it. The pictures which they rave over in the cities many times fall flat in the small towns. Advertising; two columns, twelve inch, two papers. Patronage; country town. Attendance poor. Columbia Theatre, Columbia City, Indiana.

BEYOND THE ROCKS. This pleased 100 per cent. If you have a town that likes Gloria Swanson and Valentino be sure and grab this one; it will get you the money and please them mostly all. Patronage; small town, all classes. Attendance, good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CALL OF THE NORTH. Plain, ordinary "pitcher." Couldn't call it bad, yet it's not good enough to recommend to your patrons. Advertising; newspapers, photos, posters. Patronage; small town. Attendance; poor. A. La Valla, Community Theatre, Bethel, Connecticut.

FOREVER. Too intricate; dream pictures don't go. Star's work, as usual, very good. Advertising; posters and papers. Patronage; small town. Attendance; fair. Juan Carbonell, Monroe Theatre, Key West, Florida.

GREAT MOMENT. Very good picture. Swanson at her best. Pleased the patrons. Advertising; extra. Patronage; small town. Attendance; good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HEART SPECIALIST. Mary Miles Minter was well liked by our patrons. Advertising; lobby, newspaper and photos. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

HELD BY THE ENEMY. If you don't know the Civil War is over, play this. Nearly everyone else in the picture wore whiskers except the hero, and he looked as if he had a massage just before rushing into the conflict and saving the day. Patronage; small town. Attendance; fair. W. E. Tragdorff, Trags Theatre, Neillsville, Wisconsin.

HELIOTROPE. Very good program picture. It pleased my audience. Advertising; heralds, one sheet, photos. Patronage; town. Attendance; fair. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

IS MATRIMONY A FAILURE? Very, very rotten; for me, no better than junk. Advertising; six, three, ones, slide, photos. Patronage; small town. Attendance; very poor. R. Marsden, Jr., Noble Theatre, Marshfield, Oregon.

IS MATRIMONY A FAILURE? Fair. Not much of a story. Good comedy and cast. Not the picture I thought it was. Advertising; posters, programs, newspaper, window display. Daniel Buss, Star Theatre, Tonawanda, New York.

LAW AND THE WOMAN. A pleasing picture, well acted and produced. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOVE'S BOOMERANG. Very clever little picture. Pleased all who saw it, but weather was bad. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

LOVE SPECIAL. A good picture that is sure to please. Advertising; small town advertising. Patronage; all classes. Attendance; fair. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

MORAN OF LADY LETTY. Everything a real picture should have. Good box office attraction and one that will please. A real melodrama. Book it, advertise it, and make some money. Advertising; street banner, lobby, newspaper. Patronage; mixed on this one. Attendance; good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

NORTH OF RIO GRANDE. Good Western picture. Pleased everyone. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Widenor, Opera House, Belvidere, New Jersey.

TOO MUCH SPEED. Very good Reid picture; went over big in my town. Good

story and plenty of action. This is the kind we want in this bum season. Advertising; six sheets, threes, ones, heralds, slide, newspaper. Patronage; small towns. Attendance; good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Pathé

SAGE HEN. Fairly good picture. The fellow who took part of Lieutenant was too young, too stagey. Advertising, one sheet. Patronage, small town. Attendance, fair. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

Playgoers

ACROSS THE DIVIDE. This is a good clean Western, good enough for any house. Did very good business for a two day showing. But the night scenes are too dark; give us more light. Wm. Thacher, Royal Theatre, Salina, Kansas.

BUTTERFLY GIRL. Must have been asleep when they booked us this one. Marjorie Daw, King Baggott, and Fritzi Brunette in five reels of misery. No laughs, no action, no story—nothing. Patronage, mixed. Attendance, regular. Alfred N. Sack, New Dreamland Theatre, San Antonio, Texas.

HILLS OF MISSING MEN. Very good Western and will please all. And they don't try to rob you. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

TRACKS. Picture ordinary. Did not appeal. Regular advertising with good lobby. Patronage, mixed. Attendance, poor. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Selznick

AFTER MIDNIGHT. Nothing to it. Reels very short. I can do nothing with Select pictures, although some of them are very good. Advertising, sixes, threes, ones, slide. Patronage, usual. Attendance, poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

EVIDENCE. A very fine picture, at the right price. Had more favorable comments on this picture than on some we paid ten times as much for. Advertising, newspapers and billboards. Patronage, high class. Attendance, good. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

REPORTED MISSING. Made them laugh plenty, and they came in goodly numbers. Play this; if properly exploited you'll do well—I did. Advertising, mailing list, heralds, ones and threes. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

REPORTED MISSING. Very good comedy and drew good houses. Well bolstered with short stuff. Advertise as comedy and you'll do good business. Advertising, newspaper, lobby, slide. Patronage, city. Attendance, good. L. O. Hoover (viewing as spectator while on trip), at Princess Theatre, Denver, Colorado.

United Artists

LITTLE LORD FAUNTLEROY. Mary Pickford playing both parts was wonderful and it will suit admirers of Mary Pickford, but is more suitable for churches or schools than the average audiences; there is not enough action. It isn't worth a boost in price, but you have to at price they ask. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

THREE MUSKETEERS. Very good. Fairbanks' best yet. Did not draw as well as "Way Down East." Did not make any

In the Corner
Down yonder in the corner of this page is a report blank. Fill it in—tear it out—send it on. **MORE REPORTS MEAN BETTER BOOKINGS.**

money on it. They ask too much for it. Audience was well pleased. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WAY DOWN EAST. One of the finest we have had this season to show. Rental too high for us and we lost money. Attendance, fair. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

WHEN THE CLOUDS ROLL BY. Picture fine. Star very popular; business good. Advertising, regular paper order. Patronage, everybody. Attendance, very good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Universal

THE BEAR CAT. A good picture from any angle. Advertising, newspaper and posters. Patronage, family. Attendance, good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

CONFLICT. Good action picture. Story not connected as it should be. Part missing. Too big a price for rental. Advertising; special. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

FALSE KISSES. A very good program picture. Photography very poor in close up scenes and in interior of lighthouse. Advertising; one sheets. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

FOOLISH WIVES. It's a money getter and pleased 100%. Don't fail to book it. It's great medicine for the box office. Patronage; small town. Attendance; extra good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

THE FREEZE OUT. Harry Carey in a pleasing role and we did fairly good. We are well pleased with Harry's pictures. Advertising; newspaper. Patronage; general. Attendance; fairly good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

HEADIN' WEST. A knockout western drama. Hoot Gibson running a close race

with Tom Mix. Great paper. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HER NIGHT OF NIGHTS. Not up to expectations on account of title misleading, otherwise the picture was good. Advertising; slides and posters. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

KISSED. Cracker-jack society comedy. This little star is gaining favor fast, and this picture knocked them for the count. Many situations that had a punch worth while. Pleased the folks. We say it did. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MAN UNDER COVER. A bum picture; no good. Advertising; ones and threes. Patronage; regular. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

OUTSIDE THE LAW. Bucked chautauqua in neighboring town and played to a fair sized, well pleased audience. Dean and Chaney are a good combination. Advertising; ones, window cards, photos, stickers. Patronage; small town. Attendance; good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

STEP ON IT. My first Hoot Gibson and one of the best westerns I have had at any price. Full of action and comedy. Patronage; small town. Attendance; very good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

STEP ON IT. Good as all of Hoot's, but this one didn't please as much as some of his others. Business only fair on a two-day showing. Wm. Thacher, Royal Theatre, Salina, Kansas.

THE TRAP. Only a fair picture which did not seem to go over here. It's better to leave it alone. There is, however, some very fine character acting, especially on the part of Chaney. Patronage; fair. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

TRIMMED. A breezy Western comedy drama which never lacks for pep and action. Measures up to the usual Hoot Gibson pictures. Hoot sure is well liked. He has a pleasing smile. Will more than please a real human audience. Patronage; general. Attendance; fair. Harold S. Clouse, Hollywood Theatre, Highwood; Minnesota.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. **LET'S HEAR FROM YOU.**

Title of Picture.....Producer.....

Your Own Report

.....

How Advertised

Type of Patronage.....Attendance.....

Good, Fair, Poor

TheatreCityState

DateSigned

Vitagraph

PRODIGAL JUDGE. A good program picture, but no special by any means. Advertising; newspapers, photo, etc. Patronage; first class. Attendance; fair. J. Kenrick, Strand Theatre, Ithaca, New York.

PRODIGAL JUDGE. Put it on as a big special and got by pretty good. People liked it. Advertising; lobby, slide, newspapers. Patronage; high class. Attendance; fine. Thomas Clark, Electric Theatre, Maryville, Missouri.

SILENT VOW. A dandy picture, as all of Duncan's are. This pleased 100%. Acting, scenery and story good. You can't go wrong on Duncan's, all good action in them. Patronage; middle class. Wm. Thatcher, Royal Theatre, Salina, Kansas.

Comedies

CARTER DE HAVEN COMEDIES (Paramount). "Teasing the Soil," "Never Again," "Spirits." Two reels of good clean fun, much better than the average. Best Paramount comedies we have shown. Patronage; rural. L. P. Frisbee, Community Theatre, Meredith, New York.

CIRCUS CLOWNS (Universal). Very good. Features Baby Peggy and Brownie. Advertising; usual. Patronage; small town. Attendance; poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

DOGGONE TORCHY (Educational). A comedy that is a comedy. Made them laugh. You can't go wrong on a "Torchy" comedy. Advertising; slide and poster. Patronage; better class. Attendance; poor. C. A. Anglemir, "Y" Theatre, Nazareth, Pennsylvania.

CURED BY RADIO (Universal). Few laughs in this one. The timeliness of the subject matter, however, puts it over. Advertising; one sheet, newspaper. Patronage; general. Attendance; good. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

Tell About It!

Jack W. Ogilvie, Dixie Theatre, Wynona, Oklahoma, says: "I think every exhibitor, when he gets a bad one or a good one, should tell the other boys about it. It means a greater and better industry."

MR. OGILVIE DOES IT. DO YOU?

COPS (First Nat'l).—Here's a great Buster Keaton comedy. The rental is high, but it's worth it if you compare it with other comedies. Not good for us, because it didn't get the crowd for certain reasons. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

HARD LUCK (Metro). Have run four of Metro Buster Keatons and they are all good. "Hard Luck" is a knockout. They laughed so hard, that it brought them in off the street. You can advertise this one big. Patronage; middle class. Attendance; good, for two days. Wm Thatcher, Royal Theatre, Salina, Kansas.

LADIES PETS (Educational). All kinds of animals used in this one, and it makes one of the best comedies that could be asked for. Advertising; regular. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

Short Subjects

THE GETAWAY (Universal). Started out wrong and finished wrong; not completed. Wm. Thatcher, Salina, Kansas.

SELZNICK NEWS NO. 1054 (Selznick). This issue is crammed with most interesting events and offers plenty of variety. There are two or three items which can be featured in advertising and figured on drawing some business. Advertising; paper, news-

papers. Harold Wendt, Opera House, Defiance, Ohio.

State Rights

THE HELL HOUND OF THE WEST (Western Pictures Exploitation). This is an action picture, but nothing else. Plot shallow, but thrilling situations and good acting pleased the followers of this type of play. The title and lobby display undoubtedly accounted for the big business. An old time Indian play goes well occasionally. Advertising; one sheets, 11x14s, newspapers, electric sign. Patronage; general. Attendance; good. Harold F. Wendt, Rivoli, Defiance, Ohio.

LONE HAND WILSON (Federated). Cuneo good. The company very bad and the story suffered from a poor producer. Advertising; newspaper and poster. Patronage; family. Attendance; good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

LOTUS BLOSSOM (James B. Loeng). Wonderful spectacular production, in fact, the best Chinese picture I ever booked. Had good comments on this one. Give me more pictures of that calibre, with a modern story. Advertising; lobby and six sheets. Patronage; mixed. Attendance; good. R. Covella, Cine Mexicali, Mexicali, Mexico.

TEN NIGHTS IN A BARROOM (Arrow). A wonderful production, much better than the play or book. I lost money on it on account of having the first tent show of the season for competition. Advertising; lobby, heralds, banners, one sheets. Patronage; best. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

TEN NIGHTS IN A BARROOM (Arrow). This would be a class A for melodramas, if a little more care and money had been put into production of interior scenes, and a few more prominent players had been used. Went over O. K. No complaint on attendance. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Hurricane's Gal

(Dorothy Phillips—First National—7,944 feet)

M. P. W.—One of the most picturesque sea subjects that has been provided.

F. D.—One of the few current releases that are well worth seeing and anyone who appreciates a good picture will surely want to see "Hurricane's Gal."

T. R.—A picture that is sure to win well deserved popularity among the myriad admirers of melodramatic "punch" and sizzling action.

N.—It's a stirring and graphic picture.

Married People

(Mabel Ballin—Hodkinson—5,200 feet)

M. P. W.—Mabel Ballin's beauty, personality and acting are the chief assets.

F. D.—Splendid production makes story more interesting than it would be ordinarily.

N.—Hugo Ballin has done pretty well by this story—a story which might have been easily ruined had he not embellished it with deft touches here and there.

T. R.—The play concerns itself with incident that is fundamentally undramatic and presents its episodes in a loose and disorderly fashion.

The Ladder Jinx

(Featured Cast—Vitagraph—5,008 feet)

M. P. W.—High-class comedy that will make 'em laugh heartily.

T. R.—Guaranteed to charm away the blues and keep an audience on the broad grin from beginning to end.

N.—The story is a wild one, somewhat drawn out and at times ludicrous, but withal that, it's entertaining, and inasmuch as it has been made for fun purposes only, one can overlook the impossible parts.

E. H.—Quite good entertainment.

The Worldly Madonna

(Clara Kimball Young—Equity—6 reels)

M. P. W.—Clara Kimball Young has furnished exhibitors with many box-office pictures this season, but "The Worldly Madonna" represents her best work.

E. H.—While story is not particularly strong, nor convincing, the work of Miss Young and other members of cast is pleasing.

N.—The appeal of the picture is problematical.

F. D.—Lots of good acting, strong drama, contrast and all the other elements that go to make an appealing production, but the story fails to convince and the star gains little sympathy for herself.

Up in the Air About Mary

(Louise Lorraine—Associated Exhibitors—5 reels)

M. P. W.—As a whole it will serve as a good, light entertainment if too much is not expected.

E. H.—A light and pleasing program entertainment.

N.—For those who like to go to the "movies" to laugh and not to use their brains, this production will do very nicely.

T. R.—A light and breezy comedy which provides fairly good entertainment for sultry weather.

Colleen of the Pines

(Jane Novak—Film Booking Offices—4,738 feet)

M. P. W.—However familiar the plot material may be, it is produced interestingly and there is a twist toward the end that gives the story a fresher appearance just before the climax.

F. D.—A good picture, but the same old mounted police slogan story.

N.—In territories where melodrama is popular, this picture should meet with favor.

T. R.—The entertainment values of this picture are very much above the average.

Interested Reader

T. H. Whittemore, formerly Projectionist and Manager Select Picture Theatres, Newcastle, California, writes:

Dear Mr. Richardson:—Have been an interested reader of the department for some time. Inclosed find check for \$6.00 for the new Handbook.

Until a few months ago, when my theatre was destroyed by fire, I was one of those small-town exhibitors who act as projectionist, manager and everything else physical ability will permit of. And right here let me say that I was proud of the results obtained, both as manager and projectionist.

Am anticipating the erection of a new theatre soon, and would appreciate an expression of your opinion as to the best equipment to install in the projection room, at a minimum cost.

The size of the town does not justify the installation of a mercury arc rectifier or other device to rectify the current. What do you think of Mazda? Am figuring on a projection distance between fifty and sixty feet and a twelve foot picture.

Not "Cheap" Equipment

When I say "minimum cost" don't get me wrong and think I favor installing cheap equipment, for I most emphatically do not!

What do you think of attached clipping? Some example of Pacific Coast progressiveness, what?

The clipping reads as follows. It speaks for itself. Ten years' experience and still is only the operator of a mechanism!

MOTION PICTURE OPERATOR with 10 years' experience, wishes position. Can give references. Will go anywhere. Write Box L-20, Independent Exhibitor, 120 Golden Gate Ave., San Francisco, Cal.

For the conditions as you have named them I certainly would prefer 116 Mazda to A. C. You should be able to get a very excellent twelve foot picture with Mazda and a good screen, and if you are able to get one of the new aspherical condensers you will, I think,

**MACHINES
THEATRE EQUIPMENT
AND SUPPLIES**
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

be both surprised and pleased at the excellence of results.

Properly handled—or perhaps I might better say intelligently handled, the modern Mazda with an aspherical condenser will give as good a twelve foot picture as any one need wish.

My advice is to install it by all means, provided you are willing to study the Mazda and master it in all its phases, to the end that you get the best there is in it.

From what I saw in Boston I am of the opinion that the new condenser (which I believe is not yet quite ready for the market) will put Mazda very muchly on the map for all small theatres and for some pretty good sized ones also.

Film Buckles

S. T. Stanley, Projectionist, Rex Theatre, Darlington, S. C., has trouble as follows:

Am having trouble, and it has corralled my goat for quite a spell. Have two new Power projectors, latest models. My trouble seems to be the buckling of the film over the aperture, which produces an in and out of focus effect.

Have tried tightening and loosening tension springs, readjusting the shoes, and about everything else I thought might help, but there is no improvement. I also examined the lens, thinking it might be loose in its chamber. The queer thing is this never happens with anything but First National Films. I am, therefore, inclined to think it is due to film. If you can give me any help, I certainly will appreciate it. Have been projecting pictures for 11 years. Am a member of the I. A., Local 347, Columbia, S. C.

In all my experience, nothing has "got" me like this.

I wish, Brother Stanley, you had told me more about the service. Perhaps your First National is first run and the rest old stuff, or vice versa, though even so I would not be able to diagnose the case from your description.

I have had no similar complaint with regard to First National stock, nor do I know of any reason why such a thing should happen unless there is something you have not told me. I am going to refer your letter to the Power Company and see what they can make out of it; also I would suggest that any of our readers who can suggest anything to do so, preferably through the department though they can write Brother Stanley direct, if they wish.

Carbon Trouble

C. E. Dolan, Mt. Morris, New York, says:

Dear Mr. Richardson: I am projectionist in the Family Theatre, this city. Have two Simplex projectors and use A. C. at the arc. We have a Ft. Wayne compensarc for each projector. We use the white flame A. C. carbons, which come in sets of twenty-five.

The trouble is the small bottom carbons burn faster than the upper, and from the last fifty sets we have twelve top carbons left to one bottom one. Any information you can supply regarding the cause of this will be highly appreciated.

The fault may or may not be with the carbon trim. First, make sure that your lower carbon is making good contact with the jaw, since poor contact would set up abnormal heating in the carbon.

If this is not found to be the case, then I would suggest that you take the matter up with the National Carbon Company, Cleveland, Ohio. Address the manager of the Projector Carbon Department and tell him I referred you to them.



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The New Castro of San Francisco Has a Unique Decorative Scheme

SAN FRANCISCO has many notable residential district moving picture houses, but none have attracted more attention than the New Castro Theatre, opened on the evening of June 22.

This house, which covers a lot one hundred by one hundred and fifty feet in size, is located on Castro street, near Market, near the eastern portal of the Twin Peak tunnel, the longest municipal tunnel in the world, and one which taps a splendid new residential section. The theatre has a seating capacity of 2,000, and is owned and operated by Nasser Brothers, and represents an investment of about \$300,000. Timothy L. Phleger was the architect.

Nasser Brothers have been associated continuously with moving picture enterprises in the Eureka Valley district since 1907, and six of them have an interest in the new house. William, Elias, and George Nasser are actively identified with the theatre, the latter acting as resident manager. The Liberty was their first theatre in the district and later this was supplanted by the older Castro, which in turn, has been succeeded by the new house.

Designed on Daring Lines

The new Castro Theatre has been designed along rather daring lines, and it is this unusual feature that is one of its greatest charms. Influences of the Orient and Occident have been combined, with features of Spanish and Italian origin, resulting in a theatre entirely different from the usual run of moving picture houses.

The structure is of strictly fire-proof construction, being built largely of reinforced concrete, and presents a pleasing appearance. It is the interior which offers such an unusual feast for the eye. The theatre proper is suggestive of a Roman amphitheatre with stone walls, a canopied ceiling suspended from ropes and a cantilever roof of wood over the stage.

The culminating feature of the decoration is the canopy of plaster, which imitates a richly decorated fabric hung on ropes of gold. From the center of the ceiling hangs a Moorish lantern, with shades of colored parchment and fringed with tassels and valances, which produces an effect of Oriental splendor.

Scraffito Panels

For the first time, it is believed, in theatre construction in this country, use has been made of Scraffito work, an old Italian art, two large panels, twenty-six by twenty-nine feet in size being on either side of the auditorium. This work, by the Faggioni Company Studios, has attracted much attention from interior decorators. The process employed is a combination of carving and etching in plaster. Layers of differently colored plasters are applied in thin coats and the design later etched, revealing the desired colors beneath.

The balcony of the Castro projects but a few feet over the rear of the orchestra section and all patrons are enabled to enjoy a view of the ceiling and the splendid side walls. It is reached by short inclines from the mezzanine lounge, which extends the full width of the building. During the matinee hours this floor is available

to ladies for bridge, tea or club parties, without any expense in addition to the usual admission prices, and has become quite popular.

The projection room is located at the top of the balcony in the center of the house and is equipped with two Simplex projectors, spot lights and a stereopticon. This room is quite large and its appointments are of a high order.

Ample Ventilation Facilities

The heating and ventilating system was installed by James Nelson, the equipment having a capacity for a larger house than the Castro, thus insuring an abundance of fresh air of the desired temperature at all times. The location of the house in the warm belt of the Mission also simplifies the heating problem.

Music has a prominent place on the program and is furnished by a Robert Morton organ, presided over by Lloyd Carmichael, and an orchestra led by Frank Siegrist, a noted cornetist. A grand piano is a part of the musical equipment.

Special attention has been paid to the seating,

all equipment of this kind having been furnished and supplied by C. F. Weber & Company.

A Spencer turbine vacuum cleaner system is another feature of the equipment, every part of the house being reached by this.

The publicity work is handled by W. Harold Wilson, who is making a specialty of such work for district theatres, and patrons are being attracted from all parts of the city.

Ladies' rest rooms are to be found on both the ground floor and on the mezzanine, with a maid in attendance, and a men's smoking room is located downstairs.

The matinees are from 1:30 to 5 o'clock p. m., and the evening performances from 6:15 to 11:00 p. m., with the exception of Sundays and holidays, when the house is opened earlier and the show is continuous.

The prices are 15 cents for the entire house at matinees, except Sundays and holidays, and 25 cents evenings, Sundays and holidays, with five cents extra for the loge seats. The war tax is extra. Admission for children is 10 cents at all times.

Our Compliments to J. F. Collins The Showman of Lyndhurst, N. J.

Y last week's issue we complimented exhibitors who were sufficiently progressive to convert their older houses into 1922 models of comfort and convenience.

This week, we remove our chapeau in honor of J. F. Collins, proprietor of the new Collins Theatre, of Lyndhurst, N. J., which opened in a downpour of rain on the night of August first.

The Collins is not a big house, only 850 seats in fact, and Mr. Collins realized that his competitors could show just as good pictures as himself, that they could and probably did have just as good projection equipment. So, he proceeded to specialize on patron comfort with a capital "C" by installing a seating system which provided two individual arm rests to each and every occupant of the seats.

He also figured out that it was not the late comer who always disturbed the show by cutting off view of the picture, for the latecomer might be thin and walk edgewise. It was the long line of patrons who bobbed up to give the latecomer passage room who actually shut off the screen view in appreciable and unpleasant quantity.

Screened the Instructions

So he installed a seating equipment that would allow any one in the audience to swing sideways, without rising, and let the culprit pass in peace and without doing any damage to shines, corns or chiffon skirts. And, having installed the system, he did not take any chances that the audience might at first, miss the real advantages of the new chairs.

He did not rely upon a note on the program which might never be read, verbal and verbose instructions by the ushers that would be a nuisance to all concerned or to a megaphone

orator on the stage. He took his own prescription and showed a moving picture that, in a few feet, showed just how the seats swivelled and why and the audience got it the first hand round and were contented, happy and appreciative.

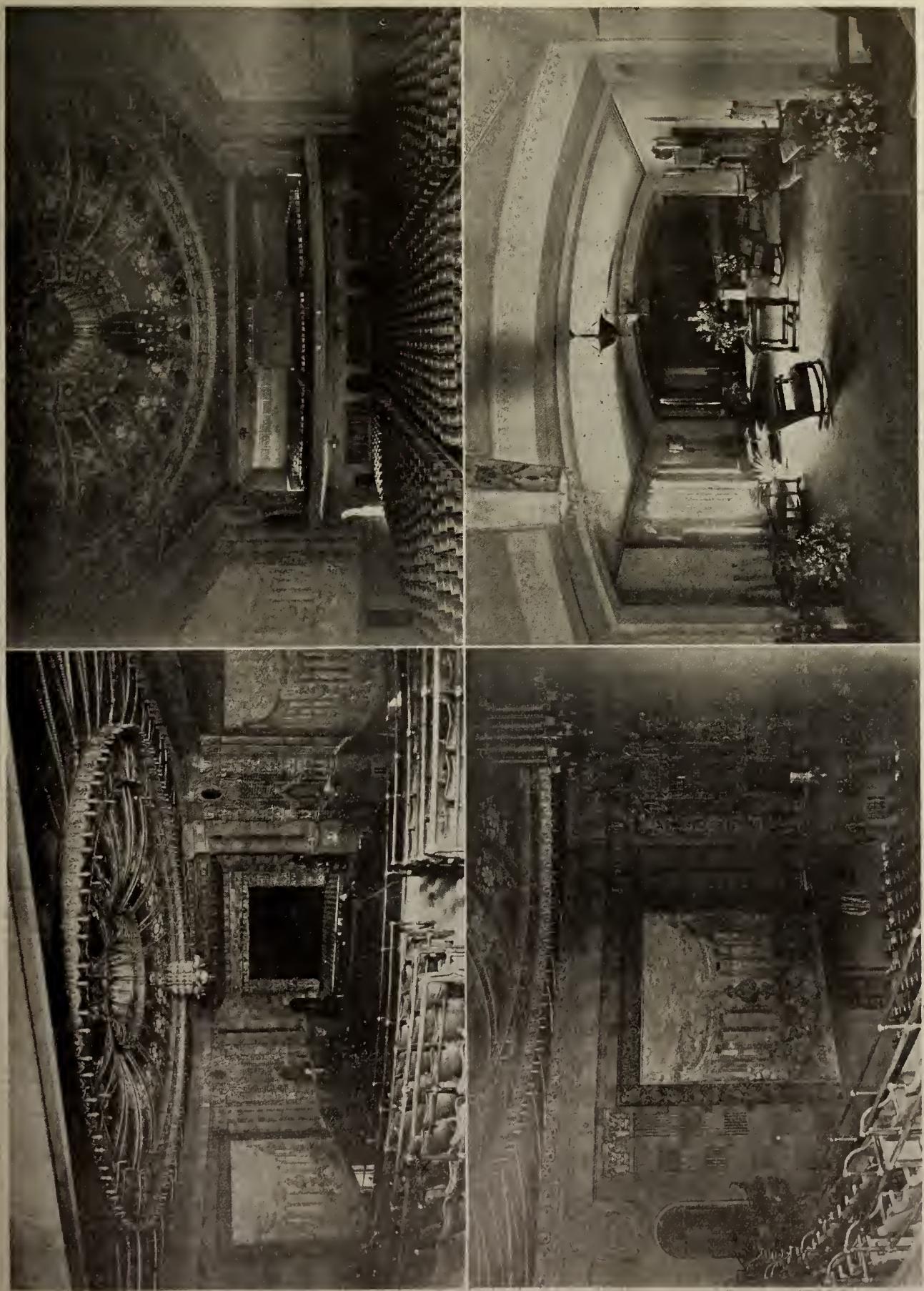
And, when a lady of large diameter and two kids sailed in at one aisle end of a row and ended two seats from the other end there was not a groan or an aching corn in her triumphant wake. Everybody gently swivelled and the lady and her convoy had passage way.

That Collins was progressive enough to pick out a new device and install it in a moderate sized house is to his credit. That he utilized showmanship in advertising it and making it popular from the first, shows genius. It also demonstrated how it is possible for an exhibitor to feature the good points of his equipment from the first jump, and ease his patrons into the proper use of the facilities that he gives them.

And Collins was wise in that instead of laying himself open to a lot of correspondence and telephone calls he explained on the screen that the new chair was the Mov-Ezy built by Josiah Partridge Sons Company, Marbridge Building, New York.

Buffalo's Olympic Re-opens Labor Day

The Olympic in Buffalo reopens Labor Day. The house has been completely remodeled and redecorated. Bill McKenna, formerly at the Miles theatre in Detroit, will be manager. "The Storm" is the opening attraction.



INTERIOR VIEWS OF SAN FRANCISCO'S NEW CASTRO THEATRE

Above, at left, front of house as seen from balcony. At right, rear of house as seen from stage. The canopied ceiling and slight projection of gallery over orchestra are features of the house. Below, at left and right, respectively, are shown one of the *Scrafito* panels and the mezzanine lounge. The latter extends the full width of the building.

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East Indian Organist Delights Kenosha's Moving Picture Fans

DR. HYLAND ELMAN SLATRE-WILSON now presides at the big three manual Barton Orchestral Organ installed in Saxe Brothers' half-million dollar Orpheum Theatre, Kenosha, Wis.

Dr. Slatre-Wilson is one of the best educated musicians in the United States. His education was begun in the public schools of Syracuse, New York, and continued at the college of the City of New York, the State University of New York and under such masters of music as Leschetizky, Marescalchi, Consolo, Vitale and others in piano, violin, voice orchestration and composition.

From his youth Dr. Slatre-Wilson took up the study of the organ and at the age of fifteen became city organist of the All-India University of Bombay, India, his native land. He organized the 150 piece Emin D'Nalhy Orchestra, named after him. (Emin D'Nalhy is Dr. Slatre-Wilson's family name).

Dr. Slatre-Wilson comes from a long line of great East Indian educators. About ten years ago he returned to the United States with John Alexander Dowie, of Zion City, Illinois. Dr. Dowie at that time was building the Zion City tabernacle and planned to install one of the best pipe organs in the United States to be used in connection with a large choir and extensive musical festivals. Dr. Slatre-Wilson was placed in charge of the organ selection and installation and himself designed one of the best Cathedral Organs in the United States, which even now is a famous feature of Zion City. The organization and establishment of the great Zion City Choir, whose singing has brought pleasure to hundreds of thousands in dozens of cities, was also a work of Dr. Slatre-Wilson.

Founded Conservatory

Moving to Kenosha, Wisconsin, Dr. Slatre-Wilson founded the Conservatory of Music, which he conducted with great success until the opening of the Orpheum, when he took his place at the console of the Barton Orchestral Organ installed there. The combination of Dr. Slatre-Wilson's musical skill and the widely versatile three manual Barton Organ has captivated Kenosha's music loving movie goers, and the Orpheum is crowded daily and nightly. The delicately shaded, thousand-toned

melodies pouring from the dozens of throats of the Barton Organ in response to the touch of Dr. Slatre-Wilson's gifted fingers is a revelation both of human skill and instrumental perfection.

In explanation of the marvelously intricate



DR. SLATRE-WILSON
At the console of the Kenosha Orpheum's
Barton orchestral organ.

improvisations and minute tonal gradations with which Dr. Slatre-Wilson delights Orpheum audiences, he modestly gives great credit to the Barton Divided Manual. "I was greatly surprised," he says, "to find that in spite of the many tonal combinations and rich expression possible with the Barton, I was able to play it readily on sight, without a minute of study and I find it a constant inspiration in my daily striving to gain further mastery of organ playing."

SHEBOYGAN, WIS.—E. R. and T. M. Bowler, 520 North Eighth street, will erect theatre and office building to be erected on North Eighth street, to cost \$150,000.

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What promises to be an important factor in economical film production is the process for treating film as operated at the East Orange plant of the Dura Film Protector Company, Inc., of which Allan A. Lownes is president, with offices at 220 West Forty-Second street, New York.

The process consists of chemically treating the emulsion side of the film so as to provide a smooth glass-like surface which it is claimed not only lengthens the life of the film, prevents wear and tear, eliminates scratching and rain but actually increases both depth and brilliancy of screening.

The process is a German invention, the patent rights for which, covering both process and machinery have been secured by the Dura Film Protector Company, which also has acquired the American patent rights which it states broadly cover the various means of so treating films including the patent on the film itself when so treated.

Proven Worth of Formula and Machines

The Dura Film Protector Co. will use in its work the formulas and machines which have been so successfully used in Germany. It has already established one unit at West Orange, New Jersey, where it is beginning to operate commercially. Other units will be equipped as rapidly as machinery can be installed. Its trade-mark is "Duratize" and its trade slogan, "Duratize Your Film."

Not the least interesting of the claims which are made for Duratized Films is that old films which have had several months' wear can be Duratized after renovation and made to have the appearance of being like new. This news will be of particular interest to exchanges who will doubtless wish to save their investments in prints which might otherwise be considered of little or no value.

Niagara Falls' Strand Has Cost One Million

The new Strand theatre in Niagara Falls erected at a cost of \$1,000,000 by a company headed by A. C. Hayman, will open to the public Saturday evening, August 26. Hope Hampton and Lew Cody are expected to appear in person. The opening feature will be "The Light in the Dark," starring Miss Hampton. Senator James Walker will also attend as the guest of Mr. Hayman. George Albert Bouchard will play the organ and Albert Greenberg is conductor of the orchestra. The Strand has a seating capacity of 2,200. R. W. Thayer, formerly connected with Paramount's theatre department, is managing director.

Gouverneur's Graylyn Changes Ownership

The Graylyn theatre in Gouverneur, N. Y., has been purchased by James and Harry Papayanakas, who formerly controlled a number of theatres in Watertown. Harry will manage the Graylyn.

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and when he opened the

BLUE MOUSE THEATRE
in PORTLAND

he bought Simplex
and when he opened the

BLUE MOUSE THEATRE
in TACOMA

he bought Simplex
and he's just opening the

BLUE MOUSE THEATRE
in ASTORIA

and again bought Simplex

what does it really mean
when a man

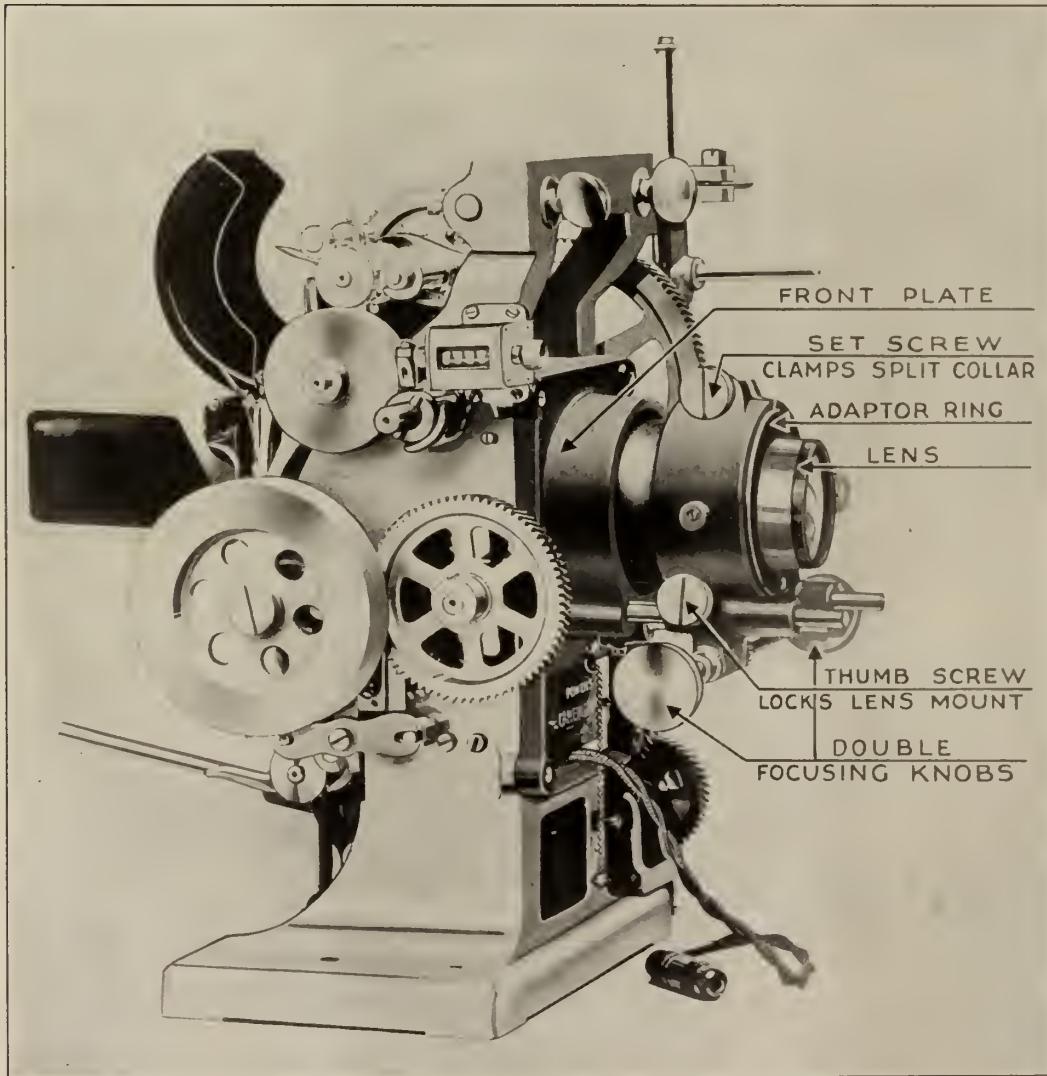
BUYS and BUYS and BUYS
SIMPLEX?

DOESN'T IT INDICATE
ABSOLUTE SATISFACTION?

NEW FRONT PLATE AND LENS MOUNT FOR POWER'S PROJECTORS

Has a rack and pinion adjustment with double focusing knobs so that the lens may be easily focused from either side of the projector. The front plate is a solid casting which provides a rigid support for the lens mount. A thumb screw securely locks the lens mount after the picture has been brought into accurate focus.

The mount proper consists of a split collar which is securely clamped by means of a set screw, thus holding the lens firmly in position. Adaptor rings can be supplied to hold any projection lens of standard diameter, and lenses may be changed without difficulty or delay.



POWER'S NEW FRONT PLATE AND LENS MOUNT
CAN BE ATTACHED WITHOUT DIFFICULTY
TO ANY MODEL OF
POWER'S PROJECTORS

THE SPICE OF THE PROGRAM

1922 - 1923

Christie Comedies

20 Two-Reel Subjects
Supervised by Al. Christie

Lloyd Hamilton in Hamilton Comedies

6 Two-Reel Special Comedies

Cameo Comedies

24 One-Reel Subjects
 Rough-and-Tumble Comedies

Tony Sarg's Almanac

12 One-Reel Comedies in Shadowgraf

KINOGRAMS

The Visual News of all the World
 Issued Twice a Week

Mermaid Comedies

Jack White Productions
 13 Two-Reel Subjects

The Adventures of Sherlock Holmes

12 Two-Reel Subjects
By Sir Arthur Conan Doyle

Wilderness Tales

By Robert C. Bruce
 10 One-Reel Subjects

Earl Hurd Comedies

6 One-Reel Subjects
 Humorous Combination of Living
 Actors and Animated Cartoons
Presented by C. C. Burr

AND SPECIALS

Like
 "The Radio Special," "The Enchanted
 City" and "Man Versus Beast"



ALL BACKED BY NATIONAL ADVERTISING
 TO TWENTY-FOUR MILLIONS OF PEOPLE



For Five
Weeks in Los Angeles

This biggest and best Charles Ray feature played to capacity in Los Angeles in spite of mid-summer weather conditions and was still drawing strong. The box-office reports many persons seeing the picture more than once. Unanimous praise from exhibitor, public and critics.

Arthur S. Kane
presents
Charles Ray
in
“A Tailor Made Man”

By Harry James Smith
As produced by Cohan and Harris in the United States of America

Direction, Joseph De Grasse

Released by

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

William Fox
presents

A POPULAR STAR IN A WONDERFUL STORY

John Gilbert in Honor First

by
George Gibbs
Directed by
Jerome Storm



FOX

INDEPENDENCE
& STRENGTH

William Fox
presents

LUPINO LANE
in *The Reporter*

First release of the
international
comedian



CLYDE COOK
in *The Eskimo*

A torrid tale of
the frozen
North



INDEPENDENCE
& STRENGTH

William
Fox

SUNSHINE
COMEDIES
Dandy Dan

He's a detective
man



AL ST. JOHN
in *All Wet*

A comedy in 2 acts
A laugh in
every frame



IT'S A BOX-OFFICE TORNADO

MOVING PICTURE WORLD

B. P. Schulberg
PRESENTS

A GASNIER PRODUCTION

"RICH MEN'S WIVES"

While New York crowds of Mid-Winter proportions were storming the Capitol Theatre in Mid-August weather, the Trade Press Critics paid this splendid production the very highest tributes.

One of the Outstanding Attractions

Martin J. Quigley, editor and publisher of the Exhibitors Herald, wrote:

"'Rich Men's Wives' is a valuable addition to the list of big pictures of the current season. . . . Al Lichtman launches his distributing organization with a Gasnier production which is entitled to recognition as a first rate attraction in every important aspect. It is a lavishly and effectively produced society drama. It is enacted by a singularly fine cast. IT IS ONE OF THE SEASON'S OUTSTANDING ATTRACTIONS."

Head and Shoulders Above Others

From the Exhibitors Trade Review:

"The quality which lifts it head and shoulders above the ordinary photoplay is the tremendous amount of sympathy it creates for the suffering young mother and her pretty baby boy. Has a decided commercial value. 'Rich Men's Wives' is refreshingly free from the slushy striving after effect. The picture gathers force as it proceeds. Such scenes as that in which the baby boy kisses his outcast mother through the glass door brought tears to the eyes of the huge audience which packed the big Capitol Theatre during its initial showing, and there were many moments when the sympathy of the crowd was expressed loudly, a sure test of the heart interest striking right home. Artistically, the picture is a treat."

Looms up like a Million Dollars

Roger Ferri, in Moving Picture World, said:

"Al Lichtman made certain promises to the exhibitors of the country that he would strive to give them pictures that would fatten box office receipts. And he has wasted no time in fulfilling that promise, for in the first release of the Al Lichtman Corporation, 'Rich Men's Wives,' he has a picture that will compare favorably with the best in the business. It's sure-fire material that he has given the theatre owners in this production, which is luxurious in settings, and valuable in cast and story. Whatever superlative claims you make for this feature will be substantiated by the picture itself, for it has everything—pathos, humor, thrills and romance. This picture can be shown at the 'blue blood' houses and at the so-called small town theatres, and go over like a tornado. As a production, it looms up like a million dollars, elaborate, pretentious and extensive in many ways. Go after this one tooth and nail."

A Woman's Picture

Laurence Reid, in Motion Picture News:

"A woman's picture—the mother love theme being developed to stimulate the feminine sex. A good box office title likely attract the eye everywhere, a couple of good troupers in House Peters and Claire Windsor, and a society background charged with real atmosphere—these will be sufficient to make this picture popular wherever shown."

"RICH MEN'S WIVES"

It's a Showman's Picture, an Audience Picture and a Guaranteed Money Maker for Exhibitors whose Patrons Demand the Best—

It's a preferred picture

Distributed by

**AL-LICHTMAN
CORPORATION**

576 FIFTH AVENUE NEW YORK CITY

T. R. COFFIN PRODUCTIONS

Announce the completion of releasing arrangements for

STATE RIGHTS DISTRIBUTION

for

A Series of Special Feature

CRESCENT COMEDIES

of two reels each with

ALL STAR CASTS

Produced under the personal supervision of

BRUCE MITCHELL

through

EAST COAST PRODUCTIONS, Inc.

FRANKLYN E. BACKER, Pres.

TERRITORIAL RIGHTS NOW BEING ALLOTTED

First Four Releases Now Ready

“Easy Picking”

“Nobody There”

“The Colorado Knight”

“Follow Suit”

WIRE

WRITE

PHONE

EAST COAST PRODUCTIONS, INC.

Times Building

BRYANT 1351-1352

New York City

SON

IRENE CASTLE *in* SLIM SHOULDERS

from the story by
Charles K. Harris
Directed by
Alan Crosland

A SURE MONEY MAKER

One of the nearest approaches to thorough satisfaction an exhibitor in any locality might be able to get hold of.

Exhibitors Trade Review

The kind of picture which the public will enjoy thoroughly.

Morning Telegraph

Good to look at from start to finish. One that you can rely upon to please.

The Film Daily

Eclipses anything the star has appeared in.

Motion Picture News

Should have universal appeal.

Harrison's Reports

A
Ben. B. Hampton
Production

HEARTS HAVEN

from the great novel by
CLARA LOUISE BURNHAM

with
Robert McKim - Claire Adams
and Carl Gantvoort

*Produced by Ben. B. Hampton
and his associates for
Great Authors Co.*

WILL MAKE GOOD ANYWHERE

Class A (Very Good).

A picture that holds inspiration. Wholesome and entertaining.

Screen Opinions

This picture will have a tremendous appeal.

Exhibitors Trade Review

Exudes a wholesomeness sure to be appreciated.

Motion Picture News

The picture is well made. A finished piece of work.

The Morning Telegraph

Will interest many. A very interesting feature. Should prove a sure-fire success.

The Film Daily

HODKINSON
PICTURES



HODKINSON

Ward Lascelle
presents

'AFFINITIES'

From the popular story by

MARY ROBERTS RINEHART

featuring

COLLEEN MOORE

and JOHN BOWERS

1000% ADVERTISING VALUE

"Affinities" is an ideal showman's picture. It's a rip-snorting comedy-drama tremendously rich in entertainment values.

It was written by Mary Roberts Rinehart, the author of "Affinities," whose books are known to millions.

It has Colleen Moore, one of the great shining lights of today's galaxy of popular screen stars.

It has John Bowers, that versatile young actor, who has climbed to such heights of popularity that his name has become a great power at the box-office.

"Affinities" has all those values that go to make a big money maker.

C. S. Clancy
presents *The*

HEADLESS HORSEMAN'

featuring

WILL ROGERS

*Adapted from
Washington Irving's
Great Classic Legend
of Sleepy Hollow'*

BOX-OFFICE DYNAMITE

Here is one that is guaranteed to get them in.

Exhibitors! Look at the DYNAMITE TRIO you have in this production to assist you in making some easy money.

WILL ROGERS, one of the most popular characters on the stage today and the big star of the nationally-known Ziegfeld Follies, and also one of the sure-fire drawing names of our industry.

WASHINGTON IRVING, whose classics are to be found in every nook and corner of the universe.

"THE HEADLESS HORSEMAN," that mysterious, terrifying spectre of the "Legend of Sleepy Hollow" that caused one of the best-known characters of fiction, Ichabod Crane, so many uneasy moments.

Man alive! Here is a picture that will pull them in rain or shine.

HODKINSON
PICTURES



N S O N

Ward Lascelle
presents

MIND OVER MOTOR
featuring
TRIXIE FRIGANZA
from the story by
MARY ROBERTS RINEHART

PACKED WITH LAUGHS

"Mind Over Motor" is one of the famous Mary Roberts Rinehart "Tish" comedies that became tremendously popular through the medium of the Saturday Evening Post. Very few writers of today have such an enthusiastic following as Mary Roberts Rinehart.

Her name has become a powerful box-office factor in the moving picture business. Additional advertising value has been added to "Mind Over Motor" through the selection of Trixie Friganza, who plays the lead in this exceptionally amusing photoplay. The American public from Coast to Coast remember Trixie Friganza as one of the greatest comedienne that ever graced the musical comedy stage.

With a good picture and two such business getting names, exhibitors are assured of more than satisfactory returns at the box office.

Mary Roberts Rinehart

HODKINSON
"SHORT SUBJECTS"
BUILD BETTER PROGRAMS

TRIART PRODUCTIONS

Heralded in every section of the country as the finest two-reelers ever made. "The Beggar Maid,"—"The Bashful Suitor"—"The Young Painter"—"Hope" featuring Mary Astor.

TECHNICAL ROMANCES

The foremost novelty to make its appearance in several seasons. All of one reel length.

BRAY COMEDIES

New adaptation of the animated cartoon idea. A combination of cartoon and straight action photography. All of one reel length.

FUN FROM THE PRESS

Consists of the wit and humor of the world as compiled by one of America's leading weeklies, LITERARY DIGEST, and the only reel sponsored by them. One reel a week.

DAYS AFIELD WITH ROD AND GUN

Six, one reel specialties, prepared under the supervision of Eltinge Warner, publisher of "Field and Stream." A series of sport pictures that will delight everyone.

HODKINSON
PICTURES



Smashes All Records

When the man who pays for
 the film talks about your goods as
 this exhibitor does, what other arguments are necessary?

THIS is only one of the scores of glowing expressions of praise from showmen who have played this box-office sensation of 1922 for a GRAND CLEAN-UP. Others in the same enthusiastic strain are pouring into F. B. O. headquarters. They tell of jammed theatres, of shattered box-office records, of surging mobs storming the doors, halting traffic to pay their money for tickets to the GREATEST SCREEN SHOW of the year.

Wise old "Variety" had this to say about the en-

gagement of "In the Name of the Law" at the Empire Theatre, Syracuse: "The film was dedicated to Chief of Police Cadin, the Commissioner of Public Safety and his men. *The idea worked to the extent that the house was forced to lock 'em out Sunday night.*" You, Mr. Showman, can DO IT TOO!

Records blown to atoms EVERYWHERE. Detroit overwhelmed; Fort Wayne rocked and shaken; Cincinnati stormed; Los Angeles knocked for a goal; New York City ripped and torn asunder by the GREATEST EXPLOITATION CAMPAIGN IN THE HISTORY OF THE SHOW BUSINESS!

*See the Picture—see the sensational tieups and exploitation
 then get a copy of the amazing press book and sell yourself*

Now Cleaning Up for the Biggest Houses
 Throughout the Entire Country

Unquestionably the Most Sensational Money Getter of the Season

IN THE NAME

Film Booking Offices of America—Main Offices F. B. O. Building

CORDS FOR 5 YEARS!

THIS REMARKABLE LETTER!

THAT REFLECTS EXHIBITOR'S AND
THE PUBLIC'S SENTIMENTS
FROM MAINE TO CAL.

THE ROSE THEATRE COMPANY
Operating The Rose and Victory Theatres
WILLIAM C. MCINTIRE, MANAGER

P. O. BOX 54

THE VICTORY
Pictures and High Class Tabloids



THE ROSE
The Temple of Moving Pictures

Film Booking Offices of America, Inc.
723-7th Ave New York City.
Gentlemen:-

BURLINGTON, N. C. August 20, 22

I played your picture "IN THE NAME OF THE LAW" Aug. 16th and 17th and I wish to say that I have had more compliments on this picture than on any picture I have played in the last five years. People met me on the street and compliment me for showing it. There is no doubt about "IN THE NAME OF THE LAW" being the biggest box office bet of the year for exhibitors. You have wonderful publicity possibilities but what counts a great deal more, the picture backs up the publicity 100% and does not kill a man's business for weeks afterwards as many of the so-called super features have done. Your picture is one that any censor board will rave over for cleanliness and the exhibitor who books and falls down on this picture is suffering from either sleeping sickness or hookworm. You have the picture and the publicity possibilities and if the exhibitor lays down on the job it's his own fault. Wishing all the success in the world to this, one of the best and cleanest pictures made since the industry started, I am

Very truly yours,

The Rose Theatre Co
By William C. McIntire

Keep
your eye
on
F. B. O.

OF THE LAW

DOROTHY GISH

IN

"THE COUNTRY FLAPPER"

Now Available for Exhibitors
at Following Exchanges



GLENN HUNTER AND DOROTHY GISH

NEW YORK

COMMONWEALTH FILM CORP.
(Greater New York and Northern New Jersey)

BUFFALO

NU-ART FILM CORPORATION
(Northern New York)

BOSTON

EASTERN FEATURE FILM CORP.
(New England)

NEW ORLEANS

PIERCE FILMS, INC.
(Louisiana and Mississippi)

LOS ANGELES

J. L. MERRICK
(Southern California and Arizona)

SAN FRANCISCO

J. L. MERRICK
(Northern California and Nevada)

MILWAUKEE

WISCONSIN FILM CORPORATION
(Wisconsin)

MINNEAPOLIS

FIRST FILM COMPANY
(Minnesota and North and South Dakota)

Unusual care has been taken in selecting these Distributors. Other Territories will be assigned and announced as selections are made.

Send Applications for Territory Promptly to

Producers' Security Corporation

516 5TH AVENUE, NEW YORK

To the Independent Producers

of Motion Pictures

offering services not hitherto available

Distribution

Our intimate acquaintance with all phases of distribution — national, independent or state-rights—enables us to place your product at the most advantageous terms and with the utmost protection.



Field Selling

Our organization in the field will undertake a new and vital service for independents by watching every first run situation and assisting the local exchanges in placing the product advantageously, and in following up unsold territory.

Auditing

With a thorough knowledge of values, we will approve contracts, enforce play dates, and with a competent auditing staff in the field, we will check up every exchange to the end that our clients may obtain their due revenue from each booking.

LEST YOU DO NOT KNOW—

Alexander S. Aronson, who pioneers this thorough and long-needed service, has had a most extensive and intensive experience in all phases of motion picture distribution.

Some nine years ago he became associated with the WORLD FILM CORPORATION, confining activities at different times to their producing and distributing divisions.

Thereafter he organized, with others, REGAL FILMS of CANADA, and subsequently GOLDWYN PICTURES, LIMITED, also of CANADA.

Three and a half years ago he joined Goldwyn in the United States and controlled their distribution from Denver west.

In December, 1920, he became General Sales Manager and Vice-President of the GOLDWYN DISTRIBUTING CORPORATION, from which duties he voluntarily resigned this year.

Exploitation

We will have on our staff competent people to thoroughly exploit your product in important key cities, and to cooperate with the exploitation departments of the distributors.

Foreign Department

Our foreign division will place product so that our clients may obtain the maximum benefit from foreign sales. Where product is disposed on World's Rights, this department will be an invaluable aid in determining the Foreign value.

Star Appearances

We will maintain a department to book stars or featured players, either with or without film, obtaining the most advantageous business arrangements.

Every Department will be under my personal supervision

TO WEST COAST PRODUCERS

Within the next three weeks Mr. Aronson will be in Los Angeles. Write or wire now to arrange interviews when there.

Alexander S. Aronson

(LOEW BUILDING)

1540 Broadway, New York

These services as a whole or in part, as you require them, are available at a price you can afford to pay either on a flat basis or percentage arrangement. They can be applied to product already released as well as to product contemplated for release.

What First National Big

Fresh news every week

"HURRICANE'S GAL"

Starring the beautiful Dorothy Phillips and produced under the direction of Allen Holubar

Excellent Business

D. J. Shepherd, Branford Theatre, Newark, N. J., says:

"'Hurricane's Gal' was very well received and the audiences were enthusiastic. Did excellent summer business in extremely hot weather. It's a very good audience picture."

Phenomenal Business

Dave Bershon, West Coast Theatres, wires from Los Angeles as follows:

"Did phenomenal business at the Kinema, despite summer heat and summer resort exodus. Bound to please audiences everywhere, and we expect reports of big business from all over our circuit. It is there 100 per cent."

Best Ever Played

T. J. Eslick, Hope Theatre, Dallas, wires:

"Best audience picture I have ever played. It has everything, and made splendid record here."

Sure Money Getter

W. C. Patterson, manager of the Metropolitan Theatre, Atlanta, wires:

"A sure money getter, alive with incidents and unusually thrilling. Most satisfactory."

THE CROSSROADS OF NEW YORK

Mack Sennett's latest big comedy-drama feature, starring Mabel Normand, is making the money.

Seldom Equaled

The Chicago Tribune in its editorial columns says:

"From his cast Sennett produced acting which is seldom equaled on the screen, acting such as made the 'Four Horsemen' distinctive. By this acting he created an effect of probability and plausibility."

"One by one he invaded the choice fields of movie emotion and activity, and in each case he made his satire better in acting and in employment of effects than the movie standard against which his satire was directed. When he touched the emotional absurdities of the movies it was done so deftly that it was an

example of persuasive acting almost concealing the fact that Sennett had the sawdust all out of the doll and scattered on the floor."

Excellent Play

H. J. Longaken, Howard Theatre, Alexandria, Minn., says:

"Excellent entertainment from beginning to end. For four and a half reels the audience applauded and laughed heartily; then, wow!—one and a half reels of thrills and real melodrama that caused one to hold on to the seat, and a climax that sent them out chattering and praising the show. All seemed well pleased and if they had not been I would have felt like calling the coroner. This class of features will put the motion picture back on the map. Characterization good; photography good. In all, a dandy show."

Extraordinary Business

W. M. Smith, Rialto Theatre, Tulsa, Okla., says:

"No need for exhibitors to operate their theatres at a loss during the hot weather when pictures like this are available. Business extraordinary."

"SONNY"

Richard Barthelmess in an Inspiration Picture, directed by Henry King.

A Big Success

J. A. Flournoy, Criterion Theatre, Macon, Ga., says in a report to the Exhibitors' Herald:

"'Sonny,' with Richard Barthelmess—most successful picture we have had since 'Smilin' Through,' which was a record breaker for popularity."

An Absorbing Play

The New York Evening Telegram says:

"A story truly human and realistic—absorbing—played in a marvelous way by Barthelmess. It is unusual and genuine."

Very Stirring

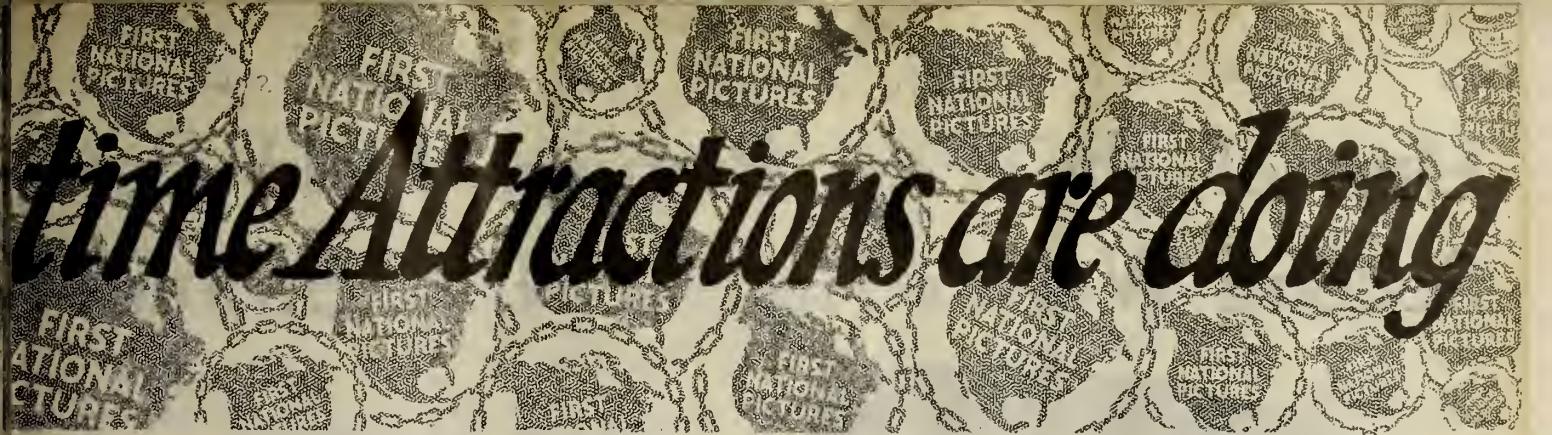
The New York Herald says:

"A rare film flower, more stirring than 'Flanders Poppies,' for it is the expression of a personality."

"Sonny" Is A-No. 1

Mrs. Frank Paul, Marvel Theatre, Carlinville, Ill., reports:

"'Sonny' and 'Tol'able David,' with Richard



time Attractions are doing

A real box office gauge

Barthelmess.—It's a pleasure to show pictures like these. A-1 in every respect, and we received nothing but compliments. Barthelmess great. Also think Pauline Garon in 'Sonny' a coming star."

Strikes Into Heart

The Cincinnati Enquirer says:

"It strikes deep into the heart. It is easily Barthelmess' best role, better even than 'Tol'able David."

Worthy of Hall of Fame

The Philadelphia Enquirer says:

"A picture that is worthy of enshrinement in a permanent Hall of Fame for Photoplays. Richard Barthelmess holds the audience in the hollow of his hand. He brings the tear to the eye and causes hearty laughter."

"ONE CLEAR CALL"

A John M. Stahl production, presented by Louis B. Mayer

Plays to Capacity

W. M. Smith, Rialto Theatre, Tulsa, Okla., writes:

"'One Clear Call' opened to capacity, and on this, the sixth day, is still drawing big houses. This is remarkable, considering the weather, which is exceedingly hot. Patrons generally enthused, and it is considered one of the year's best pictures. Any exhibitor who can not clean up with this one better close his theatre. The newspapers here voted it a film masterpiece, and one of the best made in four years."

Best Box Office Film

U. K. Rice, Piedmont Amusement Co., Winston-Salem, N. C., writes:

"We have just finished the showing of ONE CLEAR CALL, and I do not hesitate saying that it is one of the very best pictures of the year. This is not only my own personal opinion, but the remarks of our patrons leaving the theatre substantiate it. It pleased our patrons as much or more than any other this year, and as a box office attraction it was the very best. Mr. Sams stated this evening that it is the first picture he has taken the time to sit through from the opening title to the end, and in his opinion is the best thing since 'The Birth of a Nation.'"

Real Picture Art

R. St. John, First National Theatre, Sylacauga, Ala., writes:

"We want to congratulate you on this picture. Our patrons were carried away with it and we recommend it strongly to those desiring real picture art."

Well Worth Booking

J. Carbonell, Monroe Theatre, Key West, Fla., says, as quoted in the *World*:

"A picture worth booking. Scenario good; acting superb."

"FOOLS FIRST"

A Marshall Neilan production, taken from the story by Hugh MacNair Kahler.

Something Unusual

The Los Angeles Examiner says:

"Here is something unusual—an interesting picture. Sharply clever and impressive bits of directorial genius. The acrid touches of humor, the gorgeous photography, make 'Fools First' a brilliant production."

Sure-Fire Drama

The Omaha World Herald says:

"There are sure-fire situations in 'Fools First.' It is highly entertaining. A typical Neilan picture, well cast, well directed, splendid sub-titles, good plot, interesting character portrayals, plenty of suspense, unusual."

Has Big Wallop

The Los Angeles Daily Times says:

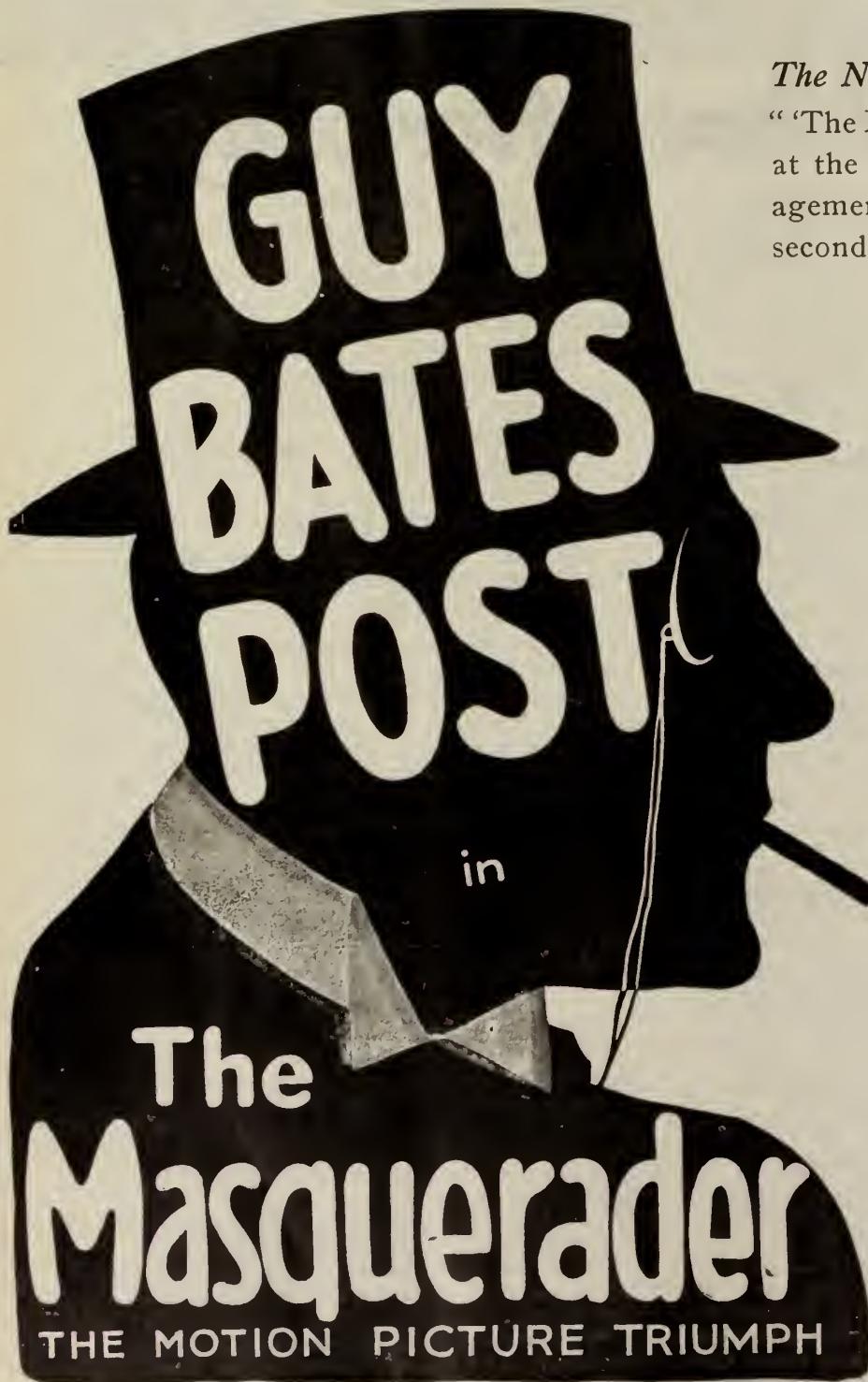
"'Fools First' carries a big wallop. Pictures are pictures, but Neilan pictures are generally something better than a mere string of pretty scenes. They're an interpretation of an idea. They inveigle you into thinking that you're watching something really happen, instead of looking at a movie."

"What particularly allures a blasé photoplay fan about 'Fools First' is the tempo. The whole of the action moves swiftly, and with lots of surprises, toward a very satisfying objective—regeneration."

"We rate the acting as top-notch. The best, we take it, is by Claire Windsor as Ann Whitaker, the character portrayal of Claude Gillingwater, some dramatic moments of Raymond Griffith, and the sincerity of Richard Dix."



One of the Few Pictures Held For Second Week's Run at N. Y. Strand!



The New York Mail says:

"'The Masquerader' proved so popular at the Strand Theatre that the management prolonged its engagement a second week."

Richard Walton

TULLY'S

great production which road-
showed six years to record
crowds in every city, town and
hamlet in the country. Taken
from the famous novel by Kath-
erine Cecil Thurston and the
stage success of John Hunter
Booth.

Directed by

JAMES YOUNG

A First National
Attraction



It's Making Box Office History!

Founded 1907
by J. P. Chalmers

Moving Picture WORLD

Vol. 58, No. 2
Sept. 9, 1922

A Good Job Well Done

WE have just come across—perhaps belatedly—a manual issued by the M. P. T. O. A. The title is "Public Service Work in the Motion Picture Theatre."

And, we are surprised.

Your average film man—and we belong in that classification—spends a large part of his time saying, "This ought to be done," "That ought to be done."

With the result that he is rather taken aback when his eye encounters an "ought-to-be" that is being done.

* * *

"Public Service Work" is a sonorously impressive phrase that may, to some extent, hamper the good intended by the movement.

It is very likely that thousands of exhibitors have not seen this manual—and that a good proportion of those who have received a copy passed it by with only cursory thought.

Which is the "reason why" of these words.

The manual is something which should be in the hands of every exhibitor. And once in his hands it is a business talk that he should read closely and absorb thoroughly. "ABSORB"—not merely read.

No treatise on such a subject can be expected to serve as a working tool in the sense that it will provide specific instructions to be followed by every manager in every town.

But a manual that will inspire the theatre man to a desire to make his playhouse a vital community force, instructions that will at least start his own mind working out adaptations to fit local conditions—this manual will have accomplished all that can be expected.

And this the M. P. T. O. A. booklet does.

* * *

The compilers place Public Service Work before the exhibitor as an OBLIGATION. In these words:

"Motion picture theatre owners are custodians of the screen press, relatively as much a factor in the life of every community as the church, the school, and the newspaper, and equally responsible to the people for such measures of public service as their screens may be able to provide."

"Because of this close community association every motion picture theatre owner is morally

bound to do everything within his or her power to advance the interests of the public and extend helpful co-operation wherever possible to all other service elements in conserving the welfare of the nation, state and community."

The DUTY of the theatre in responding to its opportunities for community service is thus well put.

But we can afford to be frank.

And in such a cause we can well admit that there are strong SELFISH reasons for every picture theatre to bend its utmost effort towards public service.

* * *

One of the selfish reasons is an indefinite one bearing on the relations of the whole industry towards the public.

It is this:

The more the screen identifies itself with local and national public service, the more it becomes an aid to school, church and civic authorities—the sooner will the general public come to look upon the screen as identical with the press.

And entitled to—THE FREEDOM OF THE PRESS.

This is one point. An important one.

There are other selfish objectives. The standing of the average small town theatre in its community is a peculiar one. Too often it is entirely dependent on the standing of the proprietor BEFORE he became a theatre man. If he was a part of the community then—he is now. If not—he is "the theatre man."

These are unpleasant facts—but true of too many towns.

The general patronage of the small town theatre is affected by this attitude, his banking and commercial relations are affected, and his position is serious when he is selected as a target by the local reformers.

Public Service Work—day in and day out, in season and out, is the prescription that can heal that sore spot.

Robert E. Welsh

Editorial Personalities

A miracle has occurred!

New York is witnessing a particularly sordid murder case. Some of the participants are connected with the motion picture industry in about the same manner that a ribbon counter clerk could be proclaimed "A leading drygoods merchant."

A young lady appeared in the case several days ago and basked in the glory of headlines proclaiming her a "Pretty Moving Picture Actress."

Then—on Wednesday morning, the miracle!

We picked up a copy of the New York American to read this in the display type, "Alice Thornton, Never in Movies—Was a Filing Clerk."

Ye gods!

There in cold type—the truth. What a daring city editor to cast from a Park Row window the darling phrase, "Pretty Moving Picture Actress."

But while on the subject we might say that while the other papers have stopped referring to the girl as a screen beauty none but Mr. Hearst's morning and evening papers came forth with a blunt statement correcting previous words.

Charles McCarthy, of Famous Players, comes forth with a real idea. It is this: As long as there is any prospect of the serious coal situation assuming definitely serious aspects it behooves exhibitors to decide that this is the time to GO GET THE MONEY. "Set the big pictures in now," says McCarthy, "and drive so hard in the good weeks that are coming between now and the first weeks of November that you will be ahead of the game no matter what happens."

Mention of William R. Hearst in our first paragraph leads us a step further to say that Mr. Hearst seems set to "show 'em" this year and gives every sign of succeeding in his object.

The good notices "The Young Diana" has received are enough to start any producer's season off with smiles and good cheer. But what we are waiting anxiously for is the first glimpse of "When Knighthood Was in Flower."

This Marion Davies feature is the pride of the Cosmopolitan organization. You can't talk to a member of the Hearst forces from George Utassy down without awakening a rush of enthusiastic description of the "million dollar Davies special."

First we took the propaganda with at least a handful of salt. Then we heard a little more—and a little more. And the latest we hear is that Hearst has engaged the Criterion Theatre indefinitely to house the Broadway run on "When Knighthood Was in Flower."

Joseph Urban, whose artistic genius is given to all Cosmopolitan productions, is going to step in the front door of the Criterion and start working until he goes out the stage door. The

house, we understand, is going to be transformed to be entirely in harmony with the big special.

Too many signs of absolute belief in that production. We've thrown away the salt—and now we're just waiting.

J. D. Williams isn't sailing for Europe after all. Just a false report. But at least we know that he has got as far as Sheepshead Bay. Bumped into him last Thursday playing "Daddy Longlegs" to a lively gathering of the First National home office employees. Europe's too far away, especially at a time when some big things are being cooked up by the Williams, Schwalbe, Rowland trio. Might as well cast modesty aside to tell you that J. D. says The World is getting better with every issue.

We have a suspicion that many exhibitors, reading the trade paper reviews these days, have formed the impression that the critics must be slipping badly. Inclined to find every picture a good picture and few harsh enough to unsling the sharp-pointed adjectives.

We checked the matter over ourselves the other day.

And here's the truth:

Pictures this Fall are too gol durned

Moving Picture WORLD

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good. That is, too good to allow a reviewing department to stand up and valiantly slam a few heads.

Gosh, but it is almost getting disgusting, this procession of good pictures. One after another. And every time we think of some of the pictures that were outstanding last year, pictures we even went so far as to call "big," and then look at this season's output—we feel ashamed.

There were pictures last year big enough in the general run to be called "specials" that wouldn't even rank as average with this Fall's crop.

So don't blame the reviewers, boys. They can't help it if review after review reads like sugar and honey. Blame the pictures, boys.

Here's a batch:

F. J. Godsol is visiting his Goldwyn studios at Culver City.

George Kann, of Goldwyn's foreign department, has returned from abroad.

Ralph Block, of the Goldwyn editorial staff on the Coast, has arrived in New York and with his arrival the news that he has resigned his post with that organization.

Seems funny to write "George Kann, of Goldwyn." The typewriter almost wrote "Universal" from force of habit created in those years, and years, and years—and years.

Alexander S. Aronson's announcement of his plans to co-operate with independent producers by offering an all-embracing service is of interest. Aronson is both likable and capable.

And the Fates know the independent producer can use the sort of service promised by Mr. Aronson's organization.

No service can help the sort of independent who is an independent producer merely because he happens to know how to raise a bankroll—and knows not enough for someone to hire him.

But the independent with real producing knowledge, ambition and sincerity can use a business service. The very qualities that insure his success as a producer are traits that prove handicaps to him in trying to handle the multiplicity of business details in sales, distribution and exploitation.

The result, when he tries to handle them, is that his productions begin to slip through not getting the attention that he is qualified to give them.

And when the productions slip—all the service in the world won't help.

So the wise producer is the man who says, "I am a producer. Now I'm going to look around for someone who is a DISTRIBUTOR and that's his end."

Our most energetic news gatherer comes to us with an item. "Courtland Smith, of the Hays organization, is suffering an attack of Hay fever." We disclaim responsibility. There it is as we got it.

Coal Crisis Threatens Theatres; Rap N. Y. Governor's Program

UNLESS the coal situation is settled within the next fortnight the theatres of this country will be placed in the embarrassing position of either utilizing oil for heating and operating purposes or closing by November 1. This statement was made in New York this week by showmen who appeared before the municipal and state committees appointed to deal with the possible coal shortage. The situation, however, was clearing, according to reports received late in the week at the offices of Will Hays and Sydney S. Cohen. In New York the situation is characterized by certain theatre men as acute, but in other circles these reports are said to have been greatly exaggerated.

The New York State Legislature convened in special session on Tuesday night, August 29, at the call of Governor Miller, to ascertain ways and means of distributing fuel in the event of a shortage. Aside from a general discussion of the possibilities of such a shortage nothing was done. Governor Miller's program was bitterly attacked and the legislators indulged in a general game of high-powered finance.

After an all-night session it was decided that the governor name a board to cope with the situation. Senator

Play "Il Guarani"

September 7 marks the date of the opening of the Brazilian Centennial exposition, a big moment in the history of our sister republic, and Franklin Adams, counsel for the Pan American Union in a letter to Sydney S. Cohen has requested that theatres play the overture "Il Guarani" by Carlos Gomez, a Brazilian, in celebration of this event.

We are glad to second this request and urge exhibitors to co-operate in thus emphasizing the friendly relations between our country and Brazil; also to display flags of the two nations. Remember the date, September 7.

THE EDITOR.

James J. Walker, of New York, spoke on the shortage as it would affect the theatres of the state, but nothing was done to meet any possible shortage in the fuel. As a result of this action, New York theatre owners are in a turmoil for lack of definite knowledge as to what to do.

Late this week Mr. Cohen issued a statement from his offices in New

York, in which he urged that the theatre owners co-operate with the officials in every way possible. Mr. Cohen was recently appointed a member of Mayor Hylan's coal committee of Greater New York. A special meeting of this committee was held in New York on Tuesday in Commissioner Grover A. Whalen's office, when it was definitely agreed that a special meeting of the Board of Estimate, of Greater New York, be called to enable the committee and others to make definite plans for emergency transportation of coal in the event that the present carrying system should, in any way, fail to meet the necessary demand.

Mr. Cohen's statement follows, in part:

"Giving the Motion Picture Theatre Owners of America representation on the mayor's coal committee is an official recognition on the part of the government of Greater New York that the theatre is an essential industry and necessary for the welfare of the people. It is also a very distinct approval of our public service efforts, wherein the theatre owners co-operate in every way with public officials in furthering necessary programs of all kinds calculated to advance the general welfare of the community."

Exhibitors Make New Agreement with Producers and Distributors

AS a result of information obtained from an unquestionably reliable source Moving Picture World is enabled to make exclusive announcement of details connected with the recent negotiations between the exhibitor committee, headed by Sydney S. Cohen and Will Hays.

The committees have decided upon an entirely new form of contract. They have also effected what has been accepted as a "code of ethics" regulating salesmanship insofar as it concerns exhibitor patronage.

Insofar as the exhibitors' committee is concerned, the contract and code, as formulated, are acceptable, but before either can be effective the producers and distributors represented in the Hays' organization must approve them. Copies of the contract and code already have been sent to them.

Some definite action on the contract is expected to be taken late next week.

It is generally believed, however, that the contract, as negotiated by the two bodies, has met with the unofficial approval of the companies, who were represented on the Hays' committee that dickered with the exhibitors for many weeks.

Most important of the many features embodied in the agreement is that pertaining for the creation of joint arbitration boards in the various exchange centres. On these boards will be members representative of the exhibitors and various exchanges.

All disputes over contracts will be submitted to this board for settlement. In the event that the decision of this board be unsatisfactory to either side an appeal can be taken to a national joint arbitration committee, which, it is said, will include Messrs. Hays and Cohen, for a final decision.

Another interesting feature provides that before any contract shall be con-

sidered finally closed it shall be properly and officially approved by the home office. A maximum period of 14 days for coast exhibitors, wherein the decision of the home office shall be made known, has been fixed. In the event that no decision is reached within that maximum period, the contract shall be considered invalid.

Embodied in the code of ethics is a provision prohibiting film salesmen from approaching other exhibitors in any place where negotiations for a picture already have been opened, i. e., no salesman can, after closing a contract with an exhibitor, use that document as a weapon in forcing the opposition to submit to a higher rental.

After much dickered the committeemen are said to have agreed on a replacement fee of four cents per foot of film. When negotiations were first opened the replacement fee was fixed at eight cents per foot.

Disposes of Interest

Alfred Weiss Sells Holdings in Goldwyn Exchanges in New York and Buffalo

Alfred Weiss, formerly vice president and general manager of Goldwyn Distributing Corporation, has sold to that company his entire commission interests in the operation of the Goldwyn exchange offices in New York City and Buffalo. This important transaction, which was consummated the latter part of last week, involved a cash transfer of \$100,000.

Mr. Weiss' arrangements with the Goldwyn company has been in effect for the past five years and in lieu of the completion of the arrangement for the two years to run, the payment was made.

Few men in the motion picture business have more friends among exhibitors, producers, branch executives and salesmen than Alfred Weiss, who has been closely identified with the industry for the past seventeen years. He has played an important part in the development of distribution systems ever since the early days of the business.

Because of his broad experience and proven judgment he was secured to organize the Goldwyn distributing branch offices when that company was launched in 1917 and for five years he filled a high executive post with conspicuous success. Previous to his connection with Goldwyn he occupied important executive positions with Triangle Film Company and also operated his own exchange for five years under the name of the Alfred Weiss Film Exchange.

It is understood that Mr. Weiss will take a trip to Europe and that after his return his future plans will be announced.

Commenting on Mr. Weiss leaving the organization, F. J. Godsot, Goldwyn's president, says his absence will be keenly felt, as he was one of the organization's mainstays.

Admission Taxes for Year Show Decrease

The extent to which theatre attendance has been lessened since the war is shown by figures just made public by Commissioner of Internal Revenue David H. Blair, showing tax collections for the fiscal year which ended June 30 last, as compared with the preceding fiscal year. A decrease of \$16,356,895 is shown in the collection of admission taxes, which in the fiscal year, 1922, amounted to \$73,373,937, against \$89,730,832 in 1921.

During the first half of the fiscal year, the report shows, taxes were collected on film leases, \$3,678,868 being collected from that source between July 1 and December 31, 1921. During the fiscal year, 1921, this tax amounted to \$6,008,108. Collections from the special tax on theatres during the year amounted to \$1,850,075 against \$1,703,280, an increase of \$146,695.



ALFRED WEISS

Hot Music Tax Battle

Many North Carolina Exhibitors Are Rebelling Against Its Imposition

The American Society of Composers, Authors and Publishers are now making their first consistent effort to pry North Carolina Exhibitors loose from a license fee for using their copyrighted music, having established North Carolina headquarters in Raleigh and secured John H. Manning, a prominent lawyer, to represent them in the state.

From reports coming in to the headquarters of the North Carolina M. P. T. O. it is believed that few exhibitors are forking over the asked-for checks and the matter has caused considerable confusion in exhibitor circles. It is believed that by the time the various arguments are all settled, the amount expended by the society to effect collections in this state will far exceed the receipts from those who pay the tax, although it can naturally be expected that the matter will be carried through to a conclusion, whatever the cost.

Valentino Rebels

Rodolph Valentino is kicking over the traces. The star, indisputably one of the greatest drawing cards of the present day, has informed Famous Players that he will not return to its studio to begin work on "A Spanish Cavalier," alleging that the company has breached its contract so far as publicity and advertising is concerned. His latest to be released is "Blood and Sand"; he recently completed "The Young Rajah."

Elek John Ludvigh, counsel for Famous Players, says that "for once Famous Players intends establishing in court whether a contract means anything." Arthur Butler Graham is counsel for the star. He would not comment on the case.

Here to Buy Films

Ing. Edward Svoboda, of Prague, has arrived in New York and is interested in obtaining American films which may be suitable for Czechoslovakia; besides this, he wishes to negotiate with American producers about distribution of American films in Germany, Austria, Hungary, Yugoslavia, Roumania, Bulgaria, etc.

Ing. Svoboda is a pioneer in the distribution of motion pictures in Czechoslovakia. He opened the first exchange in Prague ten years ago. He was founder and shareholder of different film companies and was foreign manager of the biggest corporation in the Balkan states. He has also a thorough knowledge of the different protection systems and electrical lighting, and has established the first studio in Prague with mercury vapor light and, last, he was a representative of Carl Laemmle for Middle Europe and has controlled the distributors of the Universal product. After his resignation he opened his own office as a foreign distributor in Prague. He will be here about three weeks. His address is Room 511, Hotel Astor.

Durlam Appointed

G. A. Durlam, formerly connected with the Minneapolis Paramount Exchange, has been appointed by S. R. Kent branch manager at Milwaukee. Mr. Durlam succeeds A. E. Bernstein, resigned.

New Theatre Co.

The Arcadia Theatre Company has purchased the picture business of O. B. Roberts and Sons in the Bache Auditorium, Wellsboro, Tioga County, Penn.

St. Louisans Have Ringside Seats to First-Run Battle Now Raging

ST. LOUIS' moving picture population is sitting back complacently awaiting the outcome of a first-run picture battle that is promised by the opening of the Delmonte Theatre by Fred L. Cornwell, former president of the Famous Players Missouri Corporation, and the purchase of the Royal Theatre from Harry Koplar by the Universal Film Corporation.

Cornwell opened the Delmonte on September 1 with "Slim Shoulders." He also presented Irene Castle's Fashion Promenade and Kitty Gordon in person as features of his opening attraction. And he has announced that personal appearance of top liners of the film and musical comedy world will be weekly affairs at the Delmonte.

Recently Cornwell sold his stock in the Famous Players Missouri Corporation to the Famous Players-Lasky Corporation and has been succeeded by Nathan Frank, a leading member of the St. Louis bar, as president of the corporation. The amount of Cornwell's holdings in the Famous Players Missouri Corporation has not been revealed, but it is said to have been comparatively small.

However, the Delmonte Building and Investment Company, owners of the Delmonte Theatre building, are said to have been paid \$100,000 to release the Famous Players from a lease that called for an annual rental of \$36,000 for the theatre. Cornwell is the principal stockholder in the building corporation.

What caused Cornwell's sudden withdrawal from the Famous Players local organization has not become public property, but it is said he plans to make things interesting for all of the picture houses of St. Louis, including the Missouri Theatre, the only theatre now controlled by the Famous Players Missouri Corporation, and the New Grand Central, the big house of the Skouras Brothers' string.

Gossip, for several weeks, has been that Universal would take over the Royal. However, it was not possible to confirm the report until a few days ago when Barney Rosenthal, local manager for Universal, and Harry Koplar returned from New York, where the deal was closed.

The purchase price and improvements to the Royal will cost Universal upwards of \$75,000, it is said. Workmen are now remodeling and enlarging the theatre. At present it accommodates about 700.

Independent distributors are hopeful that the Delmonte and Royal will provide an outlet for their big pro-

A War on in Toledo

Construction work on a million and a half dollar theatre, on a St. Clair street site, Toledo, is to be started immediately by the B. F. Keith interests. All negotiations for acquisition of the Rivoli Theatre by the Keith interests have been broken off, and the Pantages vaudeville circuit will book that house this season. The new theatre will seat 3,500.

But the big item of interest is the probability of a big theatrical war. This war will bring to Toledo the greatest variety of motion pictures and acts obtainable in Europe and America, and will bring them to the city at ridiculous prices. It will be a war between the vaudeville magnates and motion pictures—and the theatregoers will reap the benefit.

Pantages vaudeville will replace the Gus Sun time at the Rivoli with the beginning of the current winter season.

ductions and that the intense competition may cause the New Grand Central and the Missouri to give consideration to independent pictures. St. Louis has been a closed city so far as first runs go, for several seasons.

About a year ago the Famous Players Missouri Corporation sold eighteen neighborhood theatres to the City Wide Amusement Company, controlled by Harry Koplar and Sam

Hamburg, Jr. These houses have since been taken over by the St. Louis Amusement Company. The neighborhood theatres were originally controlled by Koplar, who was induced by Cornwell to sell out to Famous Players about three years ago.

Niagara House Opens

Cataract Corporation Completes Beautiful Falls Theatre.

Niagara Falls celebrated the opening of the Strand Theatre on Saturday evening, August 26, by an enthusiastic demonstration that began early in the day. A. C. Heyman, president of the Cataract Theatre Corporation, which has just completed this third and most magnificent of the houses in the Niagara chain, stated that the success of the first night was great enough to compensate for the worries and delays of erection during the past year.

The Strand, which belongs in the million dollar class, accommodates 2,200. Seats were sold in advance and when it was announced that 200 were available Saturday morning, a line formed two hours before the box-office was open. Manager R. W. Thayer satisfied their fairest expectations by giving them a program remarkable for its variety and smoothness. In stimulating advance interest in the opening, no one worked harder than Harold Lloyd Beescroft, assigned by First National for the exploitation of the feature, "The Light in the Dark."

Hope Hampton's personal appearance kept the whole town on the alert from the moment of her arrival. She gave her audience a surprise by responding to their applause with a song number, and proved an irresistible attraction at all performances Saturday and Sunday. Mayor Thompson started the program with a gracious speech and many prominent citizens of Buffalo and Niagara Falls were among the guests of honor.

Harding in Control

Sam H. Harding, owner of a chain of theatres in Kansas City, Omaha and Oklahoma City, has gained control of the Wichita Theatre, Wichita Kans., one of the largest moving picture houses in that town, by acquiring the majority of stock and a sublease on the building. Mr. Harding plans extensive improvements, it is said.

**RICHARDSON'S NEW FOURTH EDITION
HANDBOOK OF PROJECTION**
Just off the Press!

As Col. Levy Sees It



Col. Fred Levy, serving as a member of the rotating committee of Associated First National Pictures, Inc., president of Associated First National Pictures, Inc., of Kentucky and Tennessee, for eight years has studied showmanship and is affiliated with the operation of thirty-one picture houses. He discusses the business outlook as a merchant as

well as an exhibitor, being also one of the big dry goods men in the South. Read:

The outlook is good. Why? Because the announcement has been made that so many big productions are going to be put out.

* * *

Are business conditions becoming more normal? I think so. However, when business dropped off in other industries the picture business was the last to feel it, and while business in these other industries is now recovering, I think it will take the picture industry longer to recover entirely; but it will be forthcoming during the fall.

Of our successes during the last few months, Norma Talmadge in "Smilin' Through" has been one of the best in the big picture line. In comedies, Buster Keaton scored a good box-office record with "The Boat." Features and short subjects in all lines are showing an improvement, because the public demands it.

* * *

Success in the motion picture business from now on is going to be gauged more or less by the presentation of attractions. In the past the showman believed he was alone in the matter of exploiting and presenting pictures. But today progressive merchants are out-showing showmen in the art of showmanship.

* * *

The outlook for First National attractions during the coming season seems to be an excellent one. "The Eternal Flame," with Norma Talmadge, should have big drawing power. Other companies also are putting out big productions for the season at the threshold of which we now stand.

* * *

Let us all be optimists. Pessimism means despair. Optimism means hope and cheerfulness. We have every reason to look forward to a splendid season. Let us expect success, work for success—and gain success.

Wichita Convention

Announcement is made that the next convention of the Motion Picture Theatre Owners, of Kansas, will be held at the Broadview Hotel in Wichita. The convention was originally scheduled to be held at Salina on September 25 and 26. The change was decided upon by the executive committee, at its meeting at the headquarters in Kansas City, last week.

Conference in Toledo

Musicians and other employees have submitted a tentative wage scale to the Toledo theatres and managers asking a slight increase in wages and different working conditions this season.

The Toledo managers withheld details of the schedule submitted by the employees, pending a conference with them. They admit, however, that a counter proposition has been submitted to the unions by the managers, and they expect to reach an agreement with the employees before Labor Day and avoid a strike.

J. W. Brady Dead

The funeral of James W. Brady, well known in the amusement business of Philadelphia for fifteen years, was held Saturday, August 19. Mr. Brady died suddenly Wednesday, in his office in the Century Theatre, Philadelphia. He was 49 years old. He was a member of the M. P. T. O. A., and the Philadelphia Chamber of Commerce.

Situation Bad Abroad

U. S. Has Little to Fear in Way of Competition, Says Kann.

George E. Kann, head of Goldwyn's foreign department, who sailed on June 3 for Europe, returned on August 23 and is now at his desk at Goldwyn headquarters.

Mr. Kann reports that picture conditions generally on the continent of Europe are in a bad condition, with little to be feared here in the way of competition on our own market. Germany is making a lot of pictures, but of a sort which does not appeal strongly to the American public. And but few American films are being shown in Germany due to the embargo against foreign films.

In France the American picture maintains its firm hold on the public but the tax situation is becoming so acute that all picture houses may shut down on January 1 as a protest. In Czechoslovakia American films are very popular and the theatre situation is good, due primarily to the fact that money there has depreciated less than in other European countries.

Italy is making many pictures, fully half of which are spectacles, but the cost is becoming so great that production may be curtailed. Few American films are shown there. Russia is doing nothing either in production or distributing, aside from a few German films, taken in exchange for goods and a rare American film smuggled into the country. In England the American film retains its popularity and conditions have improved as a result of the inroads made on the block and the advance booking systems.

Burke's Hustling

Barry Burke, of the Palace Theatre, Fort Worth, Texas, is an exhibitor who doesn't wait for the grass to grow under his feet. For instance, he's actively pushing his plans for "Show You Month" (September), despite the fact that in Texas the weather is far from favorable for films that time of year.

This is what he says in a letter to Moving Picture World: "I am not waiting until the sun rises on the morning of August 31, but have already started my movements for September. I have the 'Go to the Movies Often in September' slogan on the screen, and am announcing the 'Greatest Array of Pictures' for that month.

"We are talking it to every patron, we are beginning to use it in our advertising, and are selling it so hard that I cannot see how it can keep from being the best September since we opened."

Lease Criterion

The Cosmopolitan Corporation, presenting Cosmopolitan productions, has leased the Criterion Theatre, New York, from Paramount and will take over the house on September 10. The first attraction will be "When Knighthood Was in Flower," starring Marion Davies, which is said to have cost over a million dollars. It will remain at the Criterion indefinitely.

A row of boxes will be built around the balcony and the entire interior changed. The orchestra pit will be enlarged to accommodate fifty-two musicians.

Reverts to Shuberts

Universal's lease on the Central Theatre, Broadway, New York, expires next week when possession of that house reverts to the Shuberts,

News from the Producers

By C. S. SEWELL



Negri's First

Pola Negri's first Paramount picture to be made in this country will be "Bella Donna." George Fitzmaurice will direct the famous Polish star and Ouida Bergere is now at work on the scenario of the widely read novel by Robert Hichens. The picture will be made in California. Miss Negri will arrive in this country about September 13 and remain in New York just long enough to see the town before entraining for the West Coast. Mr. Fitzmaurice plans to start the production about September 23.

Fox Names Fine Cast for Picture

"Penzie," the title of the screen adaptation by Paul H. Sloane of Florence Bingham Livingston's widely read novel, "The Custard Cup," which Fox Film Corporation will release as a special for the current season, will be marked by one of the finest casts of children ever used by a motion picture producer, it is stated.

Director Herbert Brenon, who is making the photoplay, has gone to considerable expense and delay in his endeavor to secure the best possible talent for this big special and in addition to the well-known children actors has also obtained a notable cast to support Mary Carr, whom the story features.

Miriam Battista, who scored success in "Humoresque," and who has been featured in other successful productions since that time, will play an important part in the new Fox picture. Miriam is eight years old. Others who will have prominent roles are Jerry Devine, Ernest Hilliard and Peggy Shaw.

Lupino Lane Finishes Four for Fox

Completion of the first series of four special, two-reel comedies by Lupino Lane, the famous English comedian, under the Fox banner, comes with the arrival of the merriment-making star in New York en route to his home in London, where he will remain for a number of weeks before returning to the West Coast.

His recently completed productions are "The Reporter," "My Hero," "The Pirate" and "Friend Husband," the first of which was released August 20. Release schedule for three others will be announced in the near future. They were directed by Jack Blystone.

To Release Three Super Attractions

Three "Big-Time" First National Attractions are among the releases scheduled by that organization for September, the month that marks the opening of the 1922-23 amusement season. These are Norma Talmadge in "The Eternal Flame"; Hope Hampton in "The Light in the Dark," and "Skin Deep," a Thomas H. Ince special, in which Florence Vidor, Milton Sills and Marcia Manon appear.

According to executives of Associated First National Pictures, Inc., these specials have been heavily booked for first runs throughout the United States, and this fact, it is said, bears out the statement made several weeks ago by J. D. Williams, manager of First National, that the "big pictures" would be the ones in demand during the forthcoming season.

Of these Big Time First National Attractions, Norma Talmadge in "The Eternal Flame," is scheduled for National release Sept. 4. This picture, said to be the best of the many powerful productions in which Miss Talmadge has starred, is presented by Joseph M. Schenck. Adapted

by Frances Marion from Balzac's "Duchesse de Langeais," "The Eternal Flame" was directed by Frank Lloyd.

Supporting Miss Talmadge as the Duchesse de Langeais is Conway Tearle, who plays the role of General de Montriveau. Also in the cast are Rosemary Theby, Adolphe Jean Menjou, Wedgewood Nowell and Kate Lester.

In "The Light in the Dark" Hope Hampton has a play that is something new for the screen, First National says. It is scheduled for release Sept. 11. Adapted from William Dudley Pelley's powerful story, it is said to be notable not only for its originality and remarkable cast, but for a colored reel sequence, made under the new Eastman process, such as picture goers never before have witnessed, it is alleged.

"Skin Deep," the third First National attraction for this month, is scheduled for release Sept. 25. In it are Milton Sills, Florence Vidor, Marcia Manon, Frank Campeau, Joe Singleton, Winter Hall and Gertrude Astor. "Skin Deep" is the first of the eight Ince specials to be released through First National.

Big Campaign on "Slim Shoulders"

One of the biggest advertising and exploitation campaigns in the history of New York's Capitol Theatre is being conducted this week in conjunction with the opening on September 3 of the new W. W. Hodkinson released production, "Slim Shoulders," starring Irene Castle, and the Irene Castle Fashion Promenade.

The exploitation campaign, which is being conducted jointly by the Hodkinson publicity department and the Capitol publicity

department, consists of special posters on elevated stations, car signs in the subways and surface lines, special heralds, extra newspaper space and a number of window displays on Fifth avenue, Broadway and Forty-second street.

Second in importance to "Slim Shoulders" on the Capitol pro-

gram for the week of September 3 will be the Irene Castle Fashion Promenade which is staged in conjunction with the picture.

Ethel Clayton in F. B. O. Production

"If I Were Queen" is the title selected for Ethel Clayton's first picture for release through the Film Booking Offices of America which was made under the working title of "The Three Cornered Kingdom," being a screen adaptation of the magazine story by De Vernet Rabell of the same name. This picture, states F. B.

O., will take its place with the biggest and most fascinating productions of the year.

"If I Were Queen" will give Miss Clayton an opportunity to appear to more picturesque advantage than any previous picture, it is stated. It is a colorful drama, it is stated, telling of the adventures of an American girl in a mythical Balkan principality.

A New Star

First National says it will surprise few but delight many to learn that the beautiful Phyllis Haver, having served her apprenticeship, has received her diploma from Mack Sennett, and will henceforth be seen at the head of her own company as the star in a series of full length comedy drama productions to be released through First National.

From the galaxy of screen beauties known as the Sennett Bathing Girls, Miss Haver rose, and successfully worked her way to the enviable position of a star. Her first starring vehicle, not yet given a title, will be ready for production within a few days.

Urban Is Making a New Series

A new series of Urban Popular Classics is receiving finishing touches at Urban Institute at Irvington, N. Y., where James A. FitzPatrick is putting into shape his twelve one-reel subjects on "Great British Authors." This is a companion series to the "Great American Authors."

Mr. FitzPatrick has just returned from England, where he went early in the year to procure the material for the series. The first reel in the series will be entitled "The Brownings." Besides its biographical contents it will contain dramatizations of "Pippa Passes," by Robert Browning, and of "The Romance of a Swan's Nest," by Elizabeth Barrett Browning.

Alfred, Lord Tennyson, is the subject matter of the second reel in the series. The third reel is devoted to Robert Burns. Sir Walter Scott is the fourth reel's subject.

Others to be in the series are Robert Louis Stevenson, Shakespeare, Percy Bysshe Shelley, Charles Dickens and Oliver Goldsmith. Three more will be chosen from the following. John Milton, Samuel Taylor Coleridge, Alfred Noyes, Robert Bridges, George Eliot and Rudyard Kipling.

Book Sport Review

"Western Stuff," one of Weiss Brothers' single reel Sport Reviews released through Goldwyn, is being shown at the New York Capitol during the current week and another one of this series has been booked for a two weeks' showing at the New York Strand. "Western Stuff," "Red Man Sport," "A Vacation Cocktail" and "Mass Play" are the newest of the Sport Reviews.



One of Irene Castle's Gowns in the Irene Castle Fashion Promenade at New York's Capitol Theatre

Good Cast for New Hamilton Film

Lloyd Hamilton can, it is stated, boast of one of the largest and best casts he has ever used in a comedy in the second of his series of feature laugh-makers for Educational. Having delivered the first of the new Hamilton Comedies, "The Speeder," which Educational will soon release, Hamilton has plunged into work on the next subject, which he has tentatively titled "No Luck." Heading Hamilton's support in the second picture is Ruth Hiatt, who played in "The Speeder."

Two among the best known "kiddies" in motion pictures, Coy Watson, Jr., and Bobbie DeVilbiss, contribute largely to the fun. The first little boy will be remembered for his work in the Campbell Comedies released through Educational, and the latter for his work in support of Lloyd Hamilton in "Rolling Stones." Others in the cast are Lloyd Bacon, Tom Kennedy and Tom McGuire.

Hurn Promoted

H. H. Hurn, formerly branch sales manager of the W. W. Hodkinson Corporation at Cincinnati, has been appointed to the position of central division sales manager, and W. F. Seymour, formerly central division sales manager, has been made eastern division sales manager.

The Hodkinson Sales Control Board is now composed of six members: Vice President and General Manager F. C. Munroe, who is personally in charge of the western division; Vice President and Treasurer Raymond Pawley, Advertising Manager Foster Gilroy, Eastern Division Sales Manager W. F. Seymour, Central Division Sales Manager H. H. Hurn and Southern Division Sales Manager L. W. Kniskern.

"The Graphic" to Issue Every Week

Announcement was made at the home office of Educational Film Exchanges, Inc., this week, of the forthcoming issue of a magazine for the screen to be called "The Graphic." There will be fifty-two issues a year, and release will begin October 1.

This new screen magazine, which is to be produced by Educational Films Corporation, will be a departure from the accepted standard of short reel magazines in several respects, Educational says. Instead of confining itself to scenic shots, stunt photography and odds and ends from news reels, "The Graphic" will put into pictures dramatic and appealing short stories taken from life itself.

All stories that go to make up this magazine will be from specially prepared material, and will be photographed by cameramen specially trained for this work. "The Graphic" will not be content

with merely showing the outward aspect of material things, but will seek to have a more deeply human touch that will show the trend of people's thoughts and hopes and desires.

Broadly speaking, this magazine will parallel to some extent the function of the better Sunday magazine, inasmuch as its subjects will contain elements of appeal that are fundamental, and interest all classes of people regardless of their particular callings or their particular limitations and tastes.

The stories carried in "The Graphic" will be primarily stories about people—people who in one way or another have a legitimate claim on the public interest. They will not necessarily be prominent people in the sense that they are rich or powerful, but they will always be picturesque characters in whom the public will be interested, it is stated.

Doug Works Fast in Making Latest

Statistical stories usually are boresome, rather than instructive and entertaining. In the case of "Douglas Fairbanks in Robin Hood," Mr. Fairbanks forthcoming production, an exception can be noted, due probably to the fact that every record ever made in connection with the making of a motion picture production was shattered in its making.

The unbelievable speed with which this gigantic production was "shot" was due to the remarkable organization with which Mr. Fairbanks surrounded himself. He put at the head of each department the most thoroughly competent man obtainable, regardless of price. And at the head of the whole directorial force he placed Allan Dwan, reputed to be the most thorough and swiftest director of productions of magnitude.

Here are some cold figures

which tell the story of the making of "Douglas Fairbanks in Robin Hood":

Thirty thousand calls issued through casting department to players.

Eighteen hundred players used in the biggest scene.

Three hundred horses used in a single scene.

Total scenes shot, eleven hundred and eight.

Maximum number of scenes in a day, thirty.

Minimum number of scenes in a day, two.

Titling and editing, which has been going forward under the personal supervision of the star himself, is now practically complete, but in all probability "Douglas Fairbanks in Robin Hood" will not be given its premiere and be ready for United Artists Corporation release until late in September or early in October.

Fox to Release Film October 15

October 15 is the date set by the Fox Film Corporation for the release of "A Little Child Shall Lead Them," the sixth of the special productions announced by the Fox organization for the present season. The picture, which is scheduled to open at the Lyric Theatre, New York, September 4, is a heart story along the lines of the successful domestic dramas that have been shown by this company on Broadway and then made a triumphant progress in the picture houses of the country.

Following such important and

highly esteemed productions as "The Fast Mail," "A Fool There Was," "Silver Wings," "Monte Cristo" and "Nero," it was necessary that "A Little Child Shall Lead Them" should be able to stand comparison with its predecessors. Everything points to a flattering result of the test. Two more specials that will soon be placed in the hands of the exhibitor are "Lights of New York" and "My Friend, the Devil." This last-named picture, which is a screen version of George Ohnet's celebrated novel "Doctor Rameau," has the well-known Charles Richman in the leading role.

Faith in Film

Paramount believes that its Fred Niblo production, "Blood and Sand," starring Rodolph Valentino, is destined to eclipse the box-office success scored by "The Sheik," and bases its opinion upon the great record which the picture has set up in New York, Los Angeles and Chicago during its pre-release engagements in those cities.

In New York, "Blood and Sand" played to capacity throughout the past three weeks at the Rivoli and for a simultaneous week at the Rialto.

In Los Angeles where the picture opened four weeks ago at Grauman's Rialto with, it is said, the most sensational premiere ever recorded at that house, it has taxed the seating capacity at all performances, Paramount states.

In Chicago, where "Blood and Sand" played the Roosevelt, the picture received the most unanimously flattering notices from the newspaper critics that have been accorded any picture in that city in more than a year, Paramount says.

"The Kick Back" to Be F. B. O. Film

"The Kick-Back," the first Harry Carey production to be issued through the Film Booking Offices of America, is the current release of that company, following close upon the Emory Johnson police drama "In the Name of the Law."

Carey's first F. B. O. production brings the star to the screen in a story of the West, which is certain to satisfy all those who demand action in their screen entertainment, F. B. O. states. One of its pre-season runs was at the Capitol Theatre, New York, where it was booked by Samuel Rothafel as a mid-summer attraction. Its cast includes Ethel Grey Terry as the leading woman, and Henry B. Walthall in the role of the "heavy," Val Paul, who has sponsored Carey in past productions, directed the picture.

Special Pre-release in Los Angeles

American Releasing Corporation announces that "The Queen of The Moulin Rouge," produced by Pyramid Pictures and directed by Ray C. Smallwood, opened August 26 at Mack Sennett's Mission Theatre in Los Angeles for an extended run.

This production, based on Paul M. Potter's celebrated play, is the most spectacular thus far made by Pyramid. It is confidently expected that the picture will surpass on the screen its success on the stage when, after its solid year at the Circle Theatre, New York, ten companies toured the country with it.

An F. B. O. Film Lavish Sets for "Broadway Rose",

The Film Booking Office of America will distribute "The Hound of the Baskervilles," a picturization of one of the most popular Sherlock Holmes' stories of Sir Arthur Conan Doyle. It is one of the three Sherlock Holmes' detective stories which has been published in novel form, being sufficiently long to occupy an entire book. The film version is a feature in five reels. Eille Norwood plays the role of Holmes, and Rex McDougal plays the juvenile role.

"Our Gang" Is to Be Out Sept. 10

Added exhibitor interest, Pathé says, attaches to its schedule of releases for September 10. On that date the first of the long-heralded, novel Hal Roach two-reel series called "Our Gang" comedies and dealing with the familiar, and so often highly comic, relations existing between children and their animal friends, will make its appeal to picture patrons. The "Our Gang" release announced for September 10 is called "One Terrible Day."

The Pathé serial, "The Timber Queen," with Ruth Roland, reaches its ninth episode, entitled "Horned Fury." It carries the hero and heroine to Argentina. "The Landlubber" is the Hal Roach comedy featuring Paul Parrott. The Aesop's Film Fable offering is called "The Boy and the Bear."

"Si Señor," is the Harold Lloyd re-issue for Sept. 10. Lloyd is supported by "Snub" Pollard and Bebe Daniels. In Pathé Review No. 172, are seen the New Jersey fish hatcheries and other interesting material. Screen snapshots in this release schedule present a studio scene with "a million dollar cast," including Mary Miles Minter, Bessie Love, Agnes Ayres, Theodore Roberts, Wanda Hawley, Bert Lytell, Conrad Nagel, May McAvoy. Director Paul Powell and Antonio Moreno, staging a movie for visitors.

Fox Puts Over Unique Publicity

Fox says that blasé New York was in eruption this week as a result of the most unique exploitation affair ever on Broadway.

"Monte Cristo," the giant Fox special which is enjoying the second week of an indefinite Broadway run at the Forty-fourth Street Theatre, was the subject of an unusual publicity stunt.

For days advertisements in the various dailies heralded the coming to New York of the famous Count of Monte Cristo, who was to share his vast fortune with the people of the metropolis by distributing certificates of different denominations in many nooks and corners within 300 feet of the theatre building. Those finding

One of the most distinctive features of Robert Z. Leonard's forthcoming presentation of Mae Murray in "Broadway Rose" is the beauty of the settings, it is stated. Careful attention has, it is said, invariably been expended on artistic settings for all of the Mae Murray photoplays, with the idea of making them not only beautiful but accurate from the point of view of nationality. Thus, in "Peacock Alley" were required scenes with Normandy and Paris as their locale; and in "Fascination" a great deal of the action takes place in Spain. In both these films, it is said, the highest praise has been accorded by press and public alike to the genuine magnificence of the artistic backgrounds.

Elaborate as have been the former Mae Murray releases, those

who have had an opportunity of witnessing her latest, "Broadway Rose," at its recent private showing, are reported to be convinced that it excels anything that this star has ever attempted. The story, it is said, provides ample opportunity for lavish and spectacular settings and the work of the Tilford Cinema Corporation, which executed the sets for "Broadway Rose" is, Metro states, certain to prove a revelation to the exhibitors, even to those who are accustomed to expect gorgeous settings in Miss Murray's photoplays.

"Broadway Rose" is presented and directed by Robert Z. Leonard. The story and scenario are by Edmund Goulding, who wrote the story of "Fascination." It is a Tiffany Production, released exclusively by Metro Pictures Corporation.

Initial Offering

Dependable Pictures Corporation, of which Morris Kohn is president, has placed its first production, "Till We Meet Again," with Associated Exhibitors for release. Positives and negatives were delivered to Associated a few days ago and a date early in October probably will be set for the release, according to President Arthur S. Kane.

The production is in six reels. Both story and direction were by William Christy Cabanne, well known as author and director. The cast includes Mae Marsh, Norman Kerry, Martha Mansfield, Walter Miller, Julia Swayne Gordon, Cyril Chadwick, J. Barney Sherry, Tammany Young, Dauny Hughes, Fred Kalgren and Dick Lee.

Selznick Resumes Filming in East

Selznick Pictures Corporation resumed production in the East immediately upon the arrival of David O. Selznick from the West Coast studios of the company. Mr. Selznick, who will have complete charge of the special featuring Theda Bara, is making preliminary arrangements for the actual studio work.

The choice of stories has come down to three which were selected out of a vast amount of submitted material. When the final choice is made, which will probably be sometime during the coming week, Mr. Selznick will name the director and start casting. It is thought that the studios on Forty-eighth street formerly occupied by Selznick in the East will be used for the Bara production.

The Theda Bara production is not, as is generally believed, David Selznick's first production work. He was in active charge of the

studios while Myron Selznick was in England the earlier part of the year. During that period he supervised the production of "Reckless Youth." To this experience he has added a long stay at the West Coast studios co-operating with Myron Selznick on current productions.

It's Booming Along

Fred Miller, managing director of the California Theatre, Los Angeles, reports that Charles Ray's "A Tailor Made Man," his first United Artists feature, is still booming along to big business at Miller's Theatre, despite exceptional summer weather. "A Tailor Made Man" is now in its fourth week. After playing two weeks at the California to capacity business, it was transferred to the Miller Theatre for an indefinite run.

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AUSTRALASIAN FILMS, Ltd.

SYDNEY, AUSTRALIA

NEW YORK OFFICE: 729 SEVENTH AVENUE

More Shorts

September will see the first big expansion of the short subject program of the Film Booking Offices. During that month the first of three series of comedies will be available for exhibitors. They are: "Their First Vacation," the initial Carter DeHaven comedy; "Pop Tuttle's Movie Queen," the first Plum Center Comedy starring Dan Mason, and "Sweet Thirteen," which will introduce Gloria Joy in a series of Sherwood MacDonald two-reel children's comedies.

Heretofore the short subject program of the F. B. O. has consisted of two single-reel short subjects, Hy Mayer Travelaugh and Starland Revue. Both of these subjects have proved unusual money-getters for exhibitors who find them among the most distinctive novelists on the market.

Special Programs for the Blind

The programs in raised lettering, used by the audience of blind persons at the special showing of Metro's "Forget-Me-Not" at Loew's New York Theatre recently, have proved one of the most interesting exploitation features in connection with this unusual event. As a response to the interest which has been displayed in these programs, the Metro officials have had a sufficient number of them printed to enable the various exchanges throughout the country to distribute them to exhibitors who may desire to carry out the same exploitation stunt which has aroused so much attention in New York.

Making New Film

Tom Mix's next picture for William Fox will be "Do and Dare." Mix's last production was "Just Tony," a horse story. "Do and Dare" is a story of Mexican revolutions.

Promises Well

Goldwyn Pictures Corporation states that since the announcement of the order and date of release of the first eight of its twenty big super-features for the new season, the requests for bookings in first run theatres of the first release has been very heavy.

The first of the releases is the new Rupert Hughes' "Remembrance," a photoplay of intense human interest, of which Goldwyn expects a record that will surpass that of its companion picture, also by Mr. Hughes, "The Old Nest." The cast includes Claude Gillingwater, Patsy Ruth Miller, Cullen Landis and Kate Lester.

Paramount Has Fine September Schedule

September holds promises of big things from Paramount, for that month will see the release of seven productions which include two of the biggest specials of the year, Fred Niblo's "Blood and Sand," starring Rudolph Valentino, and Cecil B. DeMille's "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson.

September 3 marks the opening of the fifth annual Paramount Week when approximately 7,000 theatres will show Paramount pictures exclusively throughout the week. More elaborate preparations are said to have been made this year than ever before for this sales and exhibition event. Preceded by a double page announcement in the Saturday Evening Post and many of the leading monthly publications, the week will be ushered in by a tremendous smash of advertising in more than 1,300 newspapers in 900 cities and towns.

Introducing Paramount Week will be released on the 3rd Gloria Swanson in "Her Gilded Cage" and William DeMille's production, "Nice People," each of which has been booked day and date in nearly 250 houses. "Her Gilded Cage" is a Sam Wood production, the story being written by Elmer Harris, who based it upon the play by Anne Nichols. David Powell is Miss Swanson's leading man and Anne Cornwall, Charles Stevenson, Walter Hiers and Harrison Ford are seen in support. William de Mille is said to have constructed an excellent screen drama, with the assistance of Clara Beranger, scenarist, from Rachel Crothers' stage play, "Nice People," which features Wallace Reid, Bebe Daniels, Conrad Nagel and Julian Faye. "Blood and Sand," the Fred Niblo production starring Rudolph Valentino, which has just finished a record-breaking run at the New York Rivoli and

Rialto, is scheduled for the 10th. This story of a bull-fighter's life, was adapted by June Mathis from the novel by Vicente Blasco Ibanez, and the play by Tom Cushing. Lila Lee, as leading woman, and Nita Naldi, in the role of a Spanish vampire, are featured with Mr. Valentino who is here seen for the first time as a star.

The other feature due the 10th is the Cosmopolitan production, "The Valley of Silent Men," with Alma Rubens. This is from the novel by James Oliver Curwood and was directed by Frank Borzage. Lew Cody is seen as an officer of the Northwest Mounted and others in the cast are Joseph King, Mario Majeroni, George Nash and J. W. Johnston.

On the 17th comes an Irvin Willat production, "The Siren Call," with Dorothy Dalton supported by David Powell and Mitchell Lewis. This, too, is a story of the far North, from an original by J. E. Nash. For the same date is scheduled Jack Holt in "While Satan Sleeps," from the novel, "The Parson of Panamint," by Peter B. Kyne. Albert Shelby LeVino wrote the scenario and Joseph Henabery directed. It is the story of the regeneration of a wayward son of a clergyman.

In "Manslaughter," adapted by Jeanie Macpherson from Alice Duer Miller's sensational novel and scheduled for release the 24th, Cecil B. DeMille has produced his greatest masterpiece, according to Jesse L. Lasky and other Paramount executives who have seen it. Thomas Meighan, Leatrice Joy and Lois Wilson are featured with other prominent roles in the hands of John Miltern, George Fawcett, Julia Faye, Edythe Chapman, Jack Moyer, Dorothy Cumming, Gasson Ferguson, Mickey Moore, James Neill, Sylvia Ashton, Raymond Hatton, Charles Ogle, Guy Oliver and others.

"Grandma's Boy" Is Cleaning Up

"Grandma's Boy," the Harold Lloyd Associated Exhibitors' super-attraction, produced by Hal Roach, is now in the sixteenth week of its record-smashing run in Dr. H. B. Breckwedge's Symphony Theatre, Los Angeles, already surpassing by two weeks the longest previous run of any picture, of whatever length or nature, in that city. The Los Angeles record for the continuous showing of a comedy, established by Harold Lloyd with "A Sailor-Made Man," was shattered nine long weeks ago.

When Calvin Heilig on August 21 started "Grandma's Boy" on its third week in the Heilig Theatre, Portland, Ore., the high-water mark for the showing of a photoplay in the Oregon metropolis was passed. The picture ran fourteen days in P. Mortimer

Lewis's Bijou Theatre, Atlantic City, which is three days longer than any film ever played in that seaside resort town before. Until "Grandma's Boy" appeared simultaneously in Homer Ellison's Princess and Rialto, each of them a large downtown theatre, no picture ever had divided its first run in Denver between two houses.

A telegram from Eddie Zorn, owner of the big Temple Theatre, Toledo, tells of the triumph "Grandma's Boy" is scoring in that city and of the upset it has occasioned in his booking arrangements.

Joseph Plunkett, managing director of the Mark Strand, is making elaborate preparations for the opening of the first New York run of "Grandma's Boy," Sunday, September 3, which is Labor Day week.

A Great Start

The week beginning August 27 saw two releases of the new Allied Producers and Distributors Corporation playing representative theatres in Greater New York, day and date.

J. Stuart Blackton's "The Glorious Adventure," the first Prizma color photoplay, featuring Lady Diana Manners, started a run at the Brooklyn Strand, following an engagement at the Capitol Theatre, New York, and Max Linder's burlesque, "The Three Must-Get-Theres," opened at the Strand, New York.

After its run at the Strand the Linder film goes to the Keith-Proctor-Moss circuit, where it will feature the bills.

Alexander Absorbed by Levey

Through contracts signed this week the entire non-theatrical activities of the Alexander Film Corporation, 130 West Forty-sixth street, New York, are absorbed by the National Non-Theatrical Motion Pictures, Inc., of which Harry Levey is president and Arthur James is vice-president.

By the terms of the agreement 150 subjects, including William S. Hart, Douglas Fairbanks, Norma Talmadge, Charles Ray, Frank Keenan, Ray Stewart and a number of specials will be marketed non-theatrically solely by the National Non-Theatrical Company.

Christie Co. Service for Theatres

In order to better serve the theatres which advertise comedy attractions in newspapers and house organs of their own, the Christie Film Company has inaugurated a special cut, photograph and mat service on all the new Christie Comedies beginning with "That Son of a Sheik" which is to be released in September through Educational exchanges.

All of this material is being prepared by the Christie studios, under the direction of the exploitation department and will be available through Educational exchanges before release dates on all pictures.

Production Started

Emmett J. Flynn has started the production of "Without Promise," in which William Farnum will be starred. It is being made in the William Fox West Coast studios. Lois Wilson will be opposite Farnum and Robert McKimm will play the "heavy." Tully Marshall also will have a prominent part in the production.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"



A First National Release

HIDE USHERS BEHIND MASK IN A BEAUTY CONTEST

Some of them should hide, but this brought a lot more publicity to the State Theatre, Minneapolis, than more pretentious and expensive schemes, for the girls got out and worked and even the bow-legged one had some following.

Made His Guarantee Sell First National

Getting solidly behind "Tol'able David," Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., assured his patrons that "Tol'able David" was a really fine picture, then added: "If it has not proven all that our advertising claims it to be, then you can disregard our future advertisements. Do you think we would say that if we were not sure of our grounds?"

Building on this, he used the Jacksonville idea of dooryard exploitation. Five hundred cards were used, reading: "Good morning. Just wanted to say 'Tol'able David' starts at 1 p. m. today, at the Rialto." In smaller type was "We would be foolish to work while you sleep to advertise something which was not worth-while, wouldn't we?"

These were mounted on sharpened sticks and placed in the yards during the night to face the houses. Many persons who were not visited walked into someone else's yard to see what it was. The stunt cost \$4 and helped to increase business by a third.

During the run a card in the lobby told the patron to see the play and pay or not when he came out, according to his satisfaction. Very few failed to purchase their tickets in advance, but some tried out the scheme and paid on the way out, just to be different.

Something Different

Johnny Friedl, Paramounteer for Des Moines, knows that the cut-up photograph with prizes is getting old enough to vote, but **A G** a goat gland in the old idea by trying to throw contestants off the track when play. I'd a hashed still of Meighan and wished of the a clothing store. The store announced a picture of "Our Leading Citizen," and You doamanders who live in Des Moines were You w to make it look like some local celebrity. Polly they noted that the prizes were tickets to last it grand and that Meighan was there in thin and leading Citizen."

Old, But Good

R. Cummings, of the Fort Armstrong Rock Island, broke a window to advise Jackie Coogan in "Trouble," explaining that this was the broken pane which got Jackie into "Trouble."

The break was made with soap zigzags. It's old stuff, but lately we saw hundreds of business men anchored in front of a New York store looking at a baseball which apparently had stuck in the break.

This was done by cutting the ball in two and gluing one half to the inside and the other to the outside, matching it accurately. The same thing can be done with a wooden brick or a papier mache stone, lettering the window around the break with water color, the brick or other object providing the focal point for the display.

Capping for Gish

One of the accessories on Dorothy Gish in "The Country Flapper" is a paper hat made of stout kraft paper which can be shipped flat and pasted up by the house or the recipient. The dunce caps on "School Days" and similar headgear have been clean-ups, and the flapper hat can not only be used for advertising, but can be copied by milliners for sale in fabrics. It is doing a lot to help the picture make money and is being very generally used.



A First National Release

Masked the Ushers in Beauty Contest

All cats are alike, grey in the dark, according to an old Spanish proverb, and any girl is good looking behind a mask, but masking the ushers and then staging a beauty contest brought more tangible results to the State Theatre, Minneapolis, than a lot of expensive schemes.

It was a stunt to put over Guy Bates Post in First National's "The Masqueraders," and the ballot box was labeled: "Vote for the Masquerader you think is the prettiest."

Most of the girls had regular patrons who were interested in their regular usher, and the interest was worked into a real contest, with the partisans getting out and hustling among their friends, and they could not talk of the girls without telling about "The Masquerader."

Raffles Now Rides as The Masquerader

Street workers for the Raffles stunt still prove husky exploitation, but the Capitol Theatre, St. Paul, has refined the idea for Guy Bates Post in "The Masquerader." This picture is of a class to appeal to a better clientele than the average and should be handled with nicer discrimination. The auto stunt seems to supply the idea.

The car was driven about the streets by a chauffeur in the livery of the Capitol Theatre, and the newspapers announced that prizes would be given to those who guessed his identity. This is not easy in a city the size of St. Paul, with Minneapolis right alongside, but the stunt gained interest, for hope rises eternal, and a lot of people thought they recognized the well dressed chap who sat back in the rear seat.

A Capitol Leaser

The chief value of the idea, however, is the teaser angle, for the stunt was opened before the newspaper advertising broke and got the people interested in the title before its announcement. It brought extra business to the Capitol through this angle. In a small town the straight guessing idea will prove a stronger pull, but it will work in places of any size for this First National.

A RIDING RAFFLES WORKS FOR THE MASQUERADE

St. Paul was asked to tell who the man in the tonneau is. This is not as easy in St. Paul as it would be in a smaller town, but it has the makings of a new idea to put over Guy Bates Post in this fine First National production.

Get Behind Serial for All It's Worth

The Regent Theatre, Indianapolis, believes in starting a serial right if it is a good one, and it took 135 lines, double, to put over Ruth Roland in "The Timber Queen," starting it off with the comment that it is the first serial in years strong enough to run the week. This much space in a city paper for a serial is some-

REGENT *The House of Thrills.*

Get Started With This Surprise—A Second Story, and You'll Never Regret It!

It's the First Serial We Have Seen in Years Strong Enough for a Week's Run

Ruth Roland in "The Timber Queen" Patheserial

As you see this train career and roar down Thunder Mountain with Ruth on top of it you'll gasp—Your eyes will pop.

All in Conjunction With **LARRY SEMON**

Jack Hoxie in "The Double O" One of the Most Sensational Westerns of the Year. A Real Triple Bill.

A Pathé Release

A SERIAL STARTER

thing unusual, and it is evident that the Regent feels that it has something good. The house seems to specialize in the sensational, for the slogan is "The House of Thrills," which is perhaps why it is so much interested in this serial. Evidently there is nothing wooden about the timber queen.

—P. T. A.—

Picture Gallery Is Lacking in a Punch"

We have seen Jewett Bubar do a lot better work than this sketch for Ethel Clayton at the Imperial. Possibly this may mean something when you have seen the story but the time to make the impression is before the patron has seen the picture and we do not believe that Roth and Partington's customers are going to be particularly impressed by three persons looking at Miss Clayton with no particular expression. The picture is meaningless and therefore uninteresting so it will not sell tickets. A single head of Miss Clayton looking terror stricken would have meant much more in the way of

interest. This much has been drawn in one of Bubar's off days. Were we Milt Samis we would leave him off the display the following week as a punishment or better still can the sketch and use all type. It is a waste of space to put in a meaningless set of portraits, no matter how good the portraits may be, and for that matter Bubar has put freckles all over



A Paramount Release
AN INEFFECTIVE DRAWING

Miss Clayton's nose and the man has an eczema of the forehead. Bubar at his best is remarkably good, but this is quite the reverse of his best. We think it is one of the worst he has ever turned out. Even his lettering is bad. Milt might at least have routed the cut for type.

—P. T. A.—

Outline Title Not Given Full Display

The Apollo theatre, Indianapolis, weakens a title through failure to carry through the idea in advertising Ethel Clayton in "For the De-



A Paramount Release

A WEAKENED TITLE

fense." The idea is that the black background will carry the white letter through the scene cut and that an outline is needed only in the white space at the right. The theory is all right, but it does not work out in practice because the half tone screen does not give a full black. This could be vastly improved by outlining each letter, whether it seems to need it or not. You cannot always tell just how the

thing is going to look in the cut and then it is too late to correct errors. It looks all right in the copy, where the white paint stands out against the half tone or photograph like a 24-sheet against a church wall, but what the public sees is what the cut yields, and only that. This is the reason there is so much ineffective work done. The artist and manager both judge from the cut copy and not from what the cut will yield. It may seem an excess of caution, but an india ink line around each letter of the title would have improved this to several times its present value. Artists seem to give no heed to color and reduction. If a space looks all right in a dead black against a dead white, they shoot it through in the blissful belief that it will come out all right. The wise manager will not pass copy that looks all right unless he has reason to believe that it will be all right when it finally comes to the reader. What the artist shows him sells no tickets. What he shows his public is what counts. It is important to smash a good title home at the first glance and not trust to its sinking in gradually. Here the difference in color is so marked that the line does not sink in as a whole. This is probably more apparent in the original newspaper advertisement than it will be in the cut shown here, since the latter will have the double advantage of a better black and a reduction that will close up the halftone and give a stronger color. Apart from this the example is well done and the artist has not hogged all the space from the copy writer. He gives room for four lines of type sales and the addition of the smaller features.

—P. T. A.—

Howard Hooks in to National Ads

About the best hook in to the Paramount national advertising is found in this announcement from the Howard Theatre, Atlanta. It might look a lot prettier all dolled up with a pretty cut but it would not have the selling force of this direct hook to the Paramount program for the opening year. Many magazine advertisements have been telling the public of

The First of the

41

GREAT PARAMOUNT RELEASES ARE HERE
No better picture could be selected to herald their coming than this wonderful picture with a human interest appeal that

"WHILE SATAN SLEEPS"

FEATURING

JACK HOLT

A powerful, gripping story of a man who learned to play a bad game. From the novel "The Player."

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drive directly behind "While Satan Sleeps." For this reason the title is held down to give greater prominence to the real sales argument. Ordinarily the title would call for a better display; possibly through the use of more space between the lines, but the title here is secondary to the appeal of the 41 and this is given all the best of it, and then thrown over to the single title. If we had been setting this space we think we would have put the word "overture" in a light line to let the title of the selection get the prominence, also cutting down "Howard orchestra" and the leader's name. As it is, the top and bottom detract from the title—which is the principal sales point. Outside of that we like this composition very well.

—P. T. A.

Spacious Setting Helpful to an Ad

South Bend, Indiana, has a compositor who knows how to get display, and the Blackstone has a manager who knows how to profit by this advantage. You read this space because there is so little to read and because reading is made so easy, and when you are through you are pretty apt to be sold on the prop-

Constance Talmadge
and the Follies Beauty Chorus
in a comedy of Broadway's lights
and Broadway's frights—

"Polly of the Follies"

Scat Goes Gloom!
Scat Goes the Blues!
Connie has started
kidding so it's Hello
smiles !!!

TAKE IT from Connie—
THE LURE of the Footlights
EXPLAINS WHY girls leave home;
BUT WHEN you see her
DOING THE SIREN OF THE NILE stunts
BORED A LA Pola Negri
OR CLEOPATRA . . .
YOU'LL ALSO understand
WHY Tired Business Men
NEVER GO HOME!

SPECIAL!! Benson & Ogden
"The Personality Chaps"
On, How They Can Sing!

BLACKSTONE

A First National Release

A GOOD TALMADGE ARGUMENT

position of seeing Connie in this little play. It's a bit late to be playing "Polly of the Follies," but we do not know of a picture better suited to the summer season. You don't want to sit through heavy plays. You want something light and frothy and Polly answers the bill of requirements to the last item. It's not heavy entertainment—it is thin and unburdened by much plot, but it gets over. The copy is good, but the display is even better, because it stands out so well. It is rather large—165 by 3—but space is probably cheap in South Bend, and they get a lot back for their investment in publicity because they use it so well. It may seem to carry the point to excess to argue that summer advertisements should carry less type and more white than winter spaces, but try it for a time and see if it does not bring you results.

—P. T. A.—

Spoiling the Title with Useless Lines

The Garden Theatre, Baltimore, has produced an excellent advertisement in this display for "Yellow Men and Gold," other than that the title is largely obscured by a design supposed to be gold coin, but which really is a camouflage for the lettering. The bottom sketch is interesting and artistic, but the odd title, which would sell of its own weight, does not stand out on the space but must be puzzled out, letter by letter. It is a mistake to hide so good a title behind a cloud. The clinch sketch does not help matters much, and this space might better have been used to play up the well known author, who is now relegated to the space between the ship and the wreck in unimportant eight-point lines with little more value than six point. The sketch is not needed. It will not help to sell. You know that there is going to be a last-reel clinch and the pictured

Los Angeles Artist Avoids Usual Error

Earle Hall Payne sends in a couple of displays from the California Theatre, Los Angeles, in which his artist demonstrates that he can get out a straight illustration without the usual fussy ornamentation which detracts from the display without excuse. That for "The Dust Flower" is particularly good; not that the figure under the tree means anything but it at least does not destroy the selling value of the space. The mortises are nicely planned and the selling box, alongside the girl's skirt, is well phrased



A Goldwyn Release
A LOS ANGELES IMPROVEMENT

to connect the author in the reader's mind with Earthbound, upon which his screen fame chiefly rests. The display is by no means an ideal layout, but it is far better than the California average, and that applies to the State and not merely to the house. California has some of the finest houses in the country, but some of the poorest advertising. It seems to be a matter of geography, rather than individual incapacity, for the agents are hustlers, but not one seems to have the spirit to cut loose from an archaic style and do really effective work with an open display. The Los Angeles California seems to be coming closer to it than the others, but Milt Samis still leads, in spite of Bubar's occasional slump. Perhaps Mr. Payne will point the way for Los Angeles, but it would pay agents in both cities to get and study the Washington, Baltimore and Indianapolis Sunday papers.

—P. T. A.—

information does not thrill you. On the other hand, Gouverneur Morris has a popular following which can be sold on his name alone. Of the two the name is much to be preferred to the sketch. That would have value only as



A Goldwyn Release
SPOILING THE TITLE

an attractor and the bottom sketch does all the appeal required to get the space over. The selling is well done in "Conflict! Fight! Treasure! Explosions! Danger! Love! Could anyone ask more in a picture?" You'll fall for that more quickly than a man and woman in the same old possessive grab.

CHRISTMAS IS COMING

Probably you know that, but
DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for mid-summer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

Tall Devil Used While Satan Sleeps

One of the features of the campaign on "While Satan Sleeps" at the Howard Theatre, Atlanta, was a cutout figure of "His Majesty," forty-two feet long, lying on the ledge of the cornice above the theatre, while the still frames for lobby display were caldrons presided over by cutout figures of the devil. Red lights were burned in back of the caldrons, and in the foyer was a miniature hell with streamers of red and yellow chiffon to suggest the flames. These were lighted from below by lamps screened by the groundpiece. This was flanked by small churches with illuminated windows.

At each performance the preceding week two of the ushers were projected on the stage in clouds of gunpowder smoke. One carried a banner for the production and the other a similar announcement for the prologue. The ushers were dressed in close-fitting union suits dyed red, and were permitted to roam about the lobby and foyer when not required on the stage.

A special showing was held for the ministers and a better films club of women, and considerable use was made of their opinions.

The special stunting had a distinctly good influence on the week's business.

In the Independent Field

By ROGER FERRI



Newsy Bits

J. F. Cuhberly, head of the new F. & R. Exchange of Minneapolis, announced this week that he will release one feature every other week. He has signed for the entire Al Lichtman output. Warner Brothers' product, four Affiliated Distributors' specials, "The Love Slave," and many other pictures. The personnel of the F. & R. Exchange includes Tom Burke, formerly manager of the Midland Exchange, and Mark Ross, formerly with First National in that city.

Joe Horowitz, who is making Hotel Wolverine in Detroit his headquarters is planning on a big drive in that territory. Business in that territory has been far from what it should have been, but reports from Detroit merely indicate a change that indicates more prosperous times.

Messrs. Saxe and Hurlburt, who comprise the Favorite Film Company, Detroit, this week celebrated their second anniversary as Detroit exchanges, having gone to that city from Minneapolis. Their exchange has made rapid progress and they are now negotiating for several big productions.

A definite and complete announcement concerning the policy to be carried out by the new Bahman and Katz exchange in Chicago is expected to be made the latter part of this month.

Warner Brothers this week officially verified the exclusive announcement published in Moving Picture World last week relative to their joining the producers' division of the Motion Picture Producers and Distributors of America, Inc., the Will Hay organization.

Morris Schiank, president of Anchor Film Corporation of Los Angeles, left New York this week for a trip back to the Coast. He will visit all exchanges en route. On Friday and Saturday of this week he stopped in Philadelphia and Baltimore. Next week he stops in Pittsburgh, Cincinnati and Cleveland.

Quite a few independent film men in New York this week went to Rochester to attend the opening of the luxurious Eastman Theatre in that city on Saturday. The party was scheduled to leave Friday night.

R. D. McDonnell has joined the Arthur C. Bromberg Attractions, Inc., of Atlanta, as salesman. He will travel out of Charlotte. S. E. Montgomery, a former newspaper man, also has joined Mr. Bromberg's forces and he will cover Alabama and Tennessee. Others who have joined Bromberg are F. L. Burkhalter and Fred H. Kirby.

H. Rattin, representing the Western Pictures Exploitation Company, traveling out of New York, is making a tour of the exchange centres of the country.

Harry Raver is no longer the active head of Torino Films, Inc., the company's affairs now being administered by Bert Wheeler, who was recently elected president of the corporation, filling the vacancy caused by the resignation of Mr. Raver.

A new exchange opened its doors in New York City when the Atlas Film Distributing Company announced that it was prepared to do business with exhibitors in northern New Jersey and New York City. Rudy Becker is sales manager and I. Brody general manager.

The Week in Review

IN the vernacular of the street, Abe Warner of Warner Brothers, said "a good mouthful" when he said that "independent pictures are the saving grace for both the motion picture theatre owners and industry." This statement he made in the course of an interview he gave out in a western city recently. And because it is so brimful of interesting data, we are reproducing the interview in its entirety:

"There still seems to be a doubt in the minds of theatre owners about independent productions as to their value as box-office features," continued Mr. Warner, "and that is because these men are depending entirely too much on the big distributor. Despite this fact, the truthful theatre-owner will at once admit that the majority of the greatest box-office features during the past season have come from the independent producers. And by the greatest I mean those pictures that have actually made big money for theatre owners.

"In spite of all that has been said and written about the independent picture, in spite of all the discouragement that has been placed in the way of the independent exchange man trying to market his pictures, the theatre owners have yet to realize that only by encouraging the independent picture will their enterprise be saved for the future. The trend of the times indicates in no small measure why a great many producers once allied to the big distributing organizations are seriously considering the independent market, and the day is coming when the independent picture will dominate the field.

"A great many exhibitors have booked independent pictures and they have found them to be more profitable than the regular, formalized product they must accept, whether they want to or not. But there are still a great many theatre owners who feel that when an independent picture is offered to them, they can book it for practically nothing. Those days are over.

"Just because a picture has been independently made does not necessarily signify that it's a piece of junk, to be sold at junk prices. Certainly, no sane person expects to go into a high class tailoring establishment to purchase a suit priced at three figures and talk the manager into the idea that the suit is only worth a third of the price cost. The same thing applies to independent pictures. If they are big pictures, a fair and just price should be paid."

THE exclusive announcement published in Moving Picture World last week relative to Warner Brothers' affiliation with the producers' division of the Motion Picture Producers and Distributors, Inc., aroused much comment in the trade. Since publication of that announcement this department has been besieged with numerous questions concerning the Hays organization and independents. So far as this writer is able to ascertain, under provision of the laws of that organization, independent distributors are ineligible. This statement came from an official of that organization. The Warners, because of their wholesale production activities, were eligible to membership in the producers' division of the M. P. P. D.

CHALK up another scoop for that wide-awake and progressive producer-distributor, Charles C. Burr, head of the Affiliated Distributors, Inc. Following publication in this department of reports from exhibitors who feared that the production of Johnny Hines features meant the end of the popular "Torchy" comedies, Mr. Hines reconsidered his plans and, after much searching, succeeded in lassoing Ray McKee, whom he signed to continue characterizing the character made so famous by Johnny. But C. C. didn't stop there, for information of an authentic nature reached this department this week that he had signed Mary Anderson and Charles Murray, the latter a Mack Sennett comedian, to appear in the same cast. Unfortunately, however, this department further learns that this series will not be available through State rights exchanges.

THE value of a director is decidedly underestimated by most folks in this market. Nevertheless, the fact remains that he is a most important factor in this end of the business. A good director should be encouraged and this department, for one, will give him every credit to which he is entitled, for, after all, he is the big man behind the guns. We recall many famous stars who stepped outside the bounds, believing they could direct their own pictures. And without exception all flopped.

GOOD titles may increase the value of satisfactory pictures but certainly they should not be accepted as constituting any pardonable reason for the release of conceded impossible junk. Yet, we notice that a number of distributors are resorting to just such tactics.

Trade Notes

Grand & North of Buffalo are planning big things for the coming season and have augmented their staff. Their most recent acquisition was Homer Howard, formerly with Nu-Art in that city. Howard will cover the Syracuse territory.

Ben Levine, formerly a First National salesman, has joined the Nu-Art Exchange, Buffalo, where great things are expected of him, for he is well known and popular with theatre owners.

Al Lichtman, head of Al Lichtman Corporation, will be the guest of honor at Harry Charnas and his exchanges at special dinners in Pittsburgh, Cincinnati and Detroit, on Sept. 10, 11, 12 and 13. Mr. Lichtman will leave New York for Pittsburgh on Saturday, Sept. 9, for Pittsburgh.

Federated Exchanges of America, Inc., apparently is renewing its efforts to show the industry what it is capable of doing, for its publicity denotes much activity at the New York headquarters. Director General Joe Brandt is now on the Coast.

It is with regret that this department informs independent exchanges that the new "Torchy" comedies that C. C. Burr will make with Ray McKee starred will not be available on the State rights market. The understanding of this department is that this new series of two-reelers will be distributed through Hodkinson.

Royal Pictures, Inc., of Philadelphia is advertising the fact that it has acquired a franchise for pictures to be State rights by Amalgamated Productions, Inc., of which much has been heard lately. However, this department has been unable to get anything definite on this enterprise save for the information that Harry Goodwand and Davidson & Katz are interested.

From a reliable source comes the information that Harry Sherman is to pull a comeback. He was reported as being in New York, but efforts on the part of reporters for this department to locate him in places where film men congregate was without result.

Ben Amsterdam of Masterpiece Film Attractions, Inc., of Philadelphia has lined up a splendid array of product with which he should have no difficulty getting bookings. He recently took over the southern New Jersey and eastern Pennsylvania rights to "The Curse of Drunk," which Weber & North is State rights.

Joe Friedman of the Friedman exchange in Minneapolis in a statement issued this week in that city went on record as saying that in his opinion the coming season in that territory promised to be the greatest in the history of the business there.

A reader queried this department relative to the standing of National Exchanges. This department has striven to give some status, but can say only that while some of the branches seem to be operating, the firm has not acquired any new pictures in a considerably long time, so far as has been made known.

Universal has established a re-issue department, according to information unearthed by this department. This rapidly growing firm is re-issuing some of its big money makers, some of which are being handled through its own offices and others are being released through independent exchanges.



Two Interesting Scenes Taken Especially for Moving Picture World at C. C. Burr's Glendale, L. I., Studio, During Production of "Sure-Fire Flint." At left: A scene from picture with Johnny Hines in action; right: Hines and his fellow-workers—D. E. Weshner, Mrs. Kenyon, Doris Kenyon, Director Dell Henderson and Dick Thorpe, production manager.

Burr Signs Charley Murray and Others

C. C. Burr again stepped into the limelight this week and added another feather to his cap when he succeeded in including Charley Murray and Mary Anderson to affix their signatures to a long term contract. These players will appear in an all-star company that Mr. Burr is organizing to produce a series of "Torchy" Comedies starring Ray McKee. Moving Picture World exclusively announced the acquisition of McKee by Burr several months ago, but pending production on the second Johnny Hines feature, "Sure-Fire Flint," that producer-distributor temporarily held up further negotiations for the comedy series.

Last week he again took up the new "Torchy" matter and after much dickering succeeded in bringing Murray and Anderson to terms. Charley Murray is a Mack Sennett protege, who has recently been touring the vaudeville houses, while Miss Anderson has been starring in a number of independent features, the last of which was Ivan Abramson's "The Wildness of Youth."

News that Warner Brothers would have a total of 18 productions available for state rights distribution stimulated much interest during the past week.

Constance Joslin, formerly with the D. W. Griffith forces, this week signed with Bruce Mitchell of T. R. Coffin Productions to appear in a series of pictures that that director will make.

Production on the second of the Affiliated Distributors, Inc., "Big Six" program, starring Johnny Hines, is expected to be started late next month. "Sure Fire Flint" was completed last week. Dell Henderson, director.

Clarence Bricker, the Coast producer, formerly with the Louis Mayer forces, is in town and made it known that he will make a series of two-reel comedies starring Frankie Lee, the "American boy."

Rose Coghlan, the veteran actress, is doing some splendid work as a "hag" in the feature, "Secrets of Paris," that C. C. Burr and Whitman Bennett are jointly turning out

at the Whitman Bennett studio in Yonkers, N. Y.

Dr. Daniel Carson Goodman, who wrote and produced "What's Wrong with the Women?" which Equity is State righting, is busily engaged writing the story for the next production he will place in the hands of Equity officials for distribution.

A solicitor for a "yellow sheet" last week visited the various studios in New York with the rankest holdup proposition ever submitted to anybody. Fortunately, so far as this department is aware, no one吞shed.

Judging from reports from Glens Falls, N. Y., where Blazed Trail Productions, Inc., is turning out "Lost in a Great City" for Arrow Film Corporation distribution, that feature will be ready the latter part of October.

Miss Dorothy Phillips, who has charge of the Star series that C. B. C. Film Sales Corporation is producing for R-C Film Corporation distribution, is lining up some excellent material in the way of prominent stars.

There are now seven big independent producing companies working in studios in and around New York City.

A persistent rumor was circulated in various circles that Joe Plunkett, managing director of Strand Theatre, New York, was to make a series of independent features. There is nothing to this report, and it was denied in its entirety by Mr. Plunkett this week.

Manager R. S. Moore, of the Gem Theatre, Snyder, Okla., is one of those showmen who finds a reason for everything. Short while ago he booked Arrow Film Corporation's special, "Ten Nights in a Barroom," but lost money on the engagement. But he adds: "A wonderful production, much better than book or play. I lost money on it on account of having the first tent show of the season for competition."

"Lone Hand Wilson," starring Lester Cuneo, proved the snake's hip insofar as Manager Artie Pearson of the Auditorium of Melrose, Mass., is concerned, for the picture didn't live up to expectations artistically and flopped at the box office. He bought this one from an exchangeman, but says that hereafter he'll look at everything before hooking.

"I Am the Law," C. C. Burr's special Edwin Carewe production dealing with a Northwest subject, is breaking records right and left, judging from reports from exhibitors.

Auerbach Sees Big Scarcity of Serials

Louis Auerbach, vice president of the Export & Import Film Company, Inc., in commenting on business prospects, predicts that there will be a scarcity of good serials this fall.

"The lengthy depression," says Mr. Auerbach, "scared producers for a long time with the result that until a short time ago it looked as if there would be hardly any new independent product this fall. Signs of business revival brought the motion picture men into activity again, with the result that the independent market is at the present time better equipped for record business than ever

before. National distributing companies have less product to offer, whereas the independents have more features of the big-picture class now in production than at any time previously.

"The one type of picture which has been overlooked," opines Auerbach, "is the serial. There are but few serials on the market at the present time. It is the smaller houses which make up most of the serial business. It was the smaller houses which felt the depression worst of all. Serial business therefore slumped greater than other business. But conditions now changed."

"The Jungle Goddess" is the only new serial offered to independents.



MORE TO BE PITIED

THAN SCORNED
CHAS. E. BLANEY'S

GREAT BROADWAY SUCCESS

FEATURING

ALICE LAKE ROSEMARY THEBY,
J. FRANK GLENDON, PHILO MCCOLLOUGH, BABY ADAIR

RELEASED BY C.B.C. FILM SALES CORP. 1600 B'WAY NYC CITY

Warner to Have Eighteen Features During 1922-23

One of the most ambitious producing plans attempted by an independent organization for the season of 1923 was made known by Harry M. Warner, of Warner Brothers. The Warner organization at this early date have planned to produce eighteen pictures for next year, and it is declared that when the titles of the eighteen stories are made known they will startle the industry.

With this announcement the Warner Brothers will become one of the largest producing units in the industry. To formulate the plans for 1923, Abe Warner left last week for the Warner coast studios to confer with his brothers, Sam and Jack, both of whom are at present producing several well known novels.

LIVE NEWS

Business in Canada is still unsettled, according to reports brought to New York by various buyers.

That independent exchanges are looking forward to a big season is evident from the extensive exploitation drive some of the bigger firms are conducting.

S. J. Rollo, treasurer of Clark Cornelius Corporation, figured in an automobile accident in New York last Sunday and sustained painful injuries. Latest reports had it that he was recovering rapidly.

Ivan Abramson announced this week that the first shipment of prints on his initial feature, "Wildness of Youth," which he made for Graphic Exchanges, Inc., was sent out to the exchanges this week.

The Reliance Film Exchange of Washington will absorb the Rialto Productions, Inc., in that city. Nat Sauber of Rialto will be retained as general manager.

Harry Levey is now handling the non-theatrical pictures that Alexander Film Company of New York have been releasing in the past, according to announcement made this week.

Balaban & Katz of Chicago this week signed a contract with Warner Brothers, whereby the former acquired the rights to "Your Best Friend" in Northern Illinois. A. H. Blank Enterprises of Omaha bought the same picture for Nebraska and Iowa.

Edward Grossman, according to a despatch from Chicago, has been appointed the Windy City manager for Al Lichtman Corporation. Grossman is making his headquarters with Cei-berated Film Players Corporation, of which Joe Friedman is the head, the latter holding the Lichtman franchise for that territory.

Nathan Hirsh, president of Aywon Film Corporation, announced this week that he had completed the titling of his initial Maciste picture, which he will release as "The Unconquered."

Special Representative Jossey, of Arrow Film Corporation, in a chat with a representative of this department this week, expressed it as his opinion that conditions in the South are improving faster than any other section he has visited. The South was particularly hard hit by the industrial depression.

According to Harry M. Warner, the productions will be made by a group of prominent directors, assisted by a corps of well known scenario writers and screen players. Sam and Jack Warner will head the producing units.

"We are not ready at present to divulge the nature of the stories we plan to produce for next year," said Mr. Warner. "But we will say that the titles of these stories, when they are finally made known, will startle the industry.

"In the production of these pictures we will spare no expense in maintaining the highest production standard possible. And we will engage the best brains and ability that money can buy—as far as directors, scenario writers and players are concerned."

For this season the Warner Brothers will release seven productions,

three of which are being made by Harry Rapf at the coast studios. The seven pictures include "The Beautiful and Damned," F. Scott Fitzgerald's novel dealing with the flapper; "Main Street," the novel by Sinclair Lewis, "Brass," the Charles G. Norris novel of marriage and divorce, "Rags to Riches" and "Heroes of the Street," both featuring Wesley Barry; "Little Church Around the Corner," by Marion Russell, and "A Dangerous Adventure," a wild animal picture featuring Grace Darmond.

The directors for these productions include E. Mason Hopper, Sidney Franklin, Wallace Worsley, William Beaudine; and the scenario writers are Julian Josephson, Monte M. Katterjohn, Olga Prinzlau, Edmund Goulding, Mildred Con-sidine and Isabel Johnston.

"Why Do Men Marry?" Gets Press Praise

The first special production of Unity Pictures, Inc., "Why Do Men Marry?" was screened for the staff at the Unity offices, 723 Seventh avenue, New York, Monday afternoon, the final cutting, titling and editing having been completed last week. The picture had been shown a number of times before, but the first formal screening of the completed film was given on Monday.

The work of Edy Darlac, who heads the all-star cast in this picture, was regarded as good, not only by the members of the Unity organization, but by all who witnessed the screening, and several of these men prominent in the independent film field. It is believed that Miss Darlac will score an even greater success in this picture than she did in the Fox film spectacle, "Nero," in which she played a prominent female role.

"Why Do Men Marry?" is a modern story of society and domestic life. The society atmosphere presents a logical opportunity for lavish sets and gowns. A new creation is worn by Miss Darlac in practically every sequence of the picture.

John J. Hayes Signs Bertschy

To fill the vacancy created by the resignation of Julius Singer, President John J. Hayes, of the Pacific Film Company, Inc., of Culver City, Cal., announces the appointment of Robert Bertschy as eastern representative.

Mr. Bertschy was formerly manager of Warner's Albany (N. Y.) branch and is well-known in State rights circles. He will have his office with William Alexander. According to Mr. Hayes, Mr. Singer resigned to formulate a consolidation of State rights exchange managers for booking purposes.

C. B. C. Film Is Sold In Canada

Canadian rights were sold this week on the new series of Hall- room Boys Comedies. C. B. C. Film Sales Corporation, which is distributing this popular series of two-reelers, signed contracts with Regal Films of Toronto, whereby that company takes over the releasing rights to the 1922-23 series throughout Canada.

FEDERATED FILM EXCHANGES BROADCASTING



TUNE IN (FFE)

"The Country Flapper," with Dorothy Gish, a Producers Security Corporation picture, opens at the Alhambra here on Labor Day.

The exclusive announcement published in Moving Picture World last week that Warner Brothers had joined the Will Hays organization has created much comment among independent producers.

"What's Wrong With The Women?"

Written and Produced by
Daniel Carson Goodman

Don't—don't—DON'T—book yourself up solid this Fall until you see the biggest Independent production in years—"WHAT'S WRONG WITH THE WOMEN."

You'll regret it if you do, just as surely as night follows day.

The biggest first run theatres throughout the entire country will play "WHAT'S WRONG WITH THE WOMEN."

26 of them have already spoken for it and this, weeks and weeks before release date.

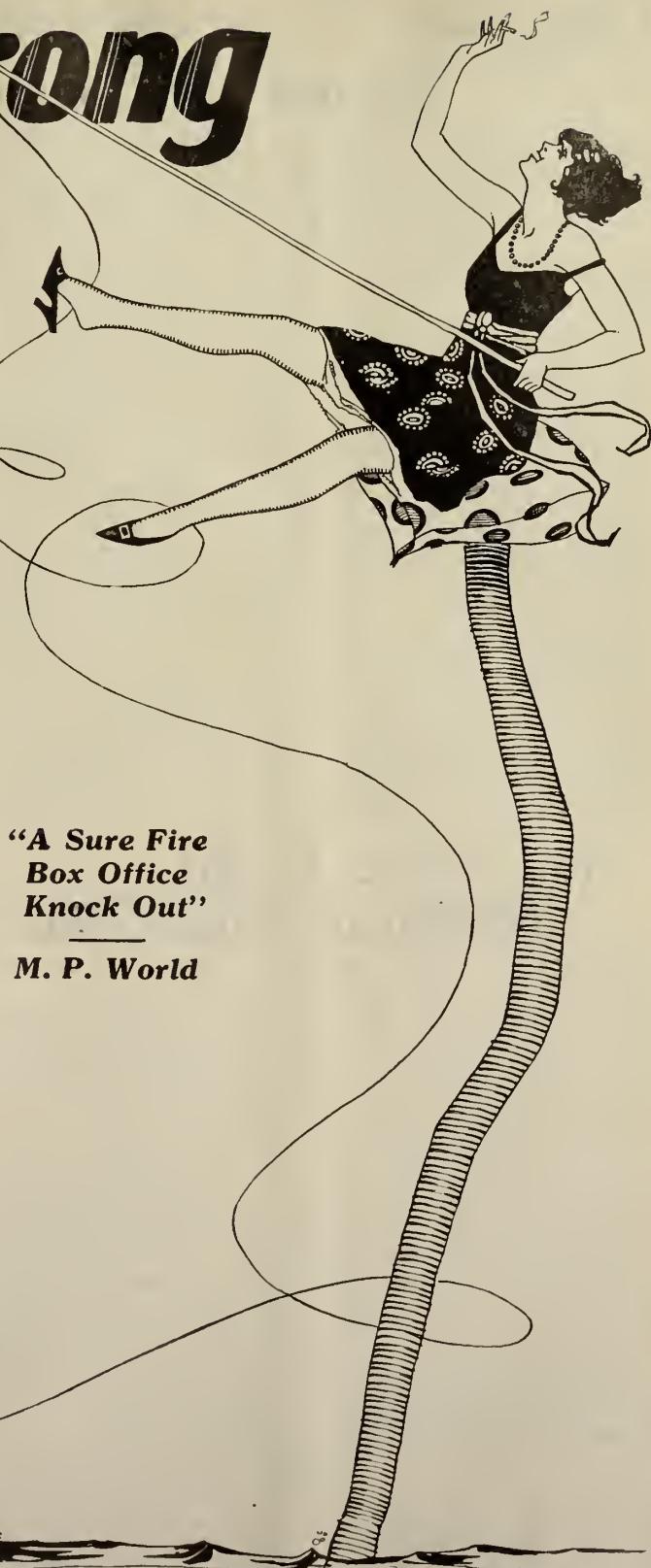
No picture ever presented on the Independent market compares to "WHAT'S WRONG WITH THE WOMEN" and few of the biggest super specials of the season released by the largest distributing companies can beat it.

And the biggest thing about the picture is that THE PICTURE MUST SELL ITSELF TO YOU on its merits as a production and as a box office winner.

That's the way to buy pictures. Make all other producers or distributors offer their pictures to you on the SAME basis.

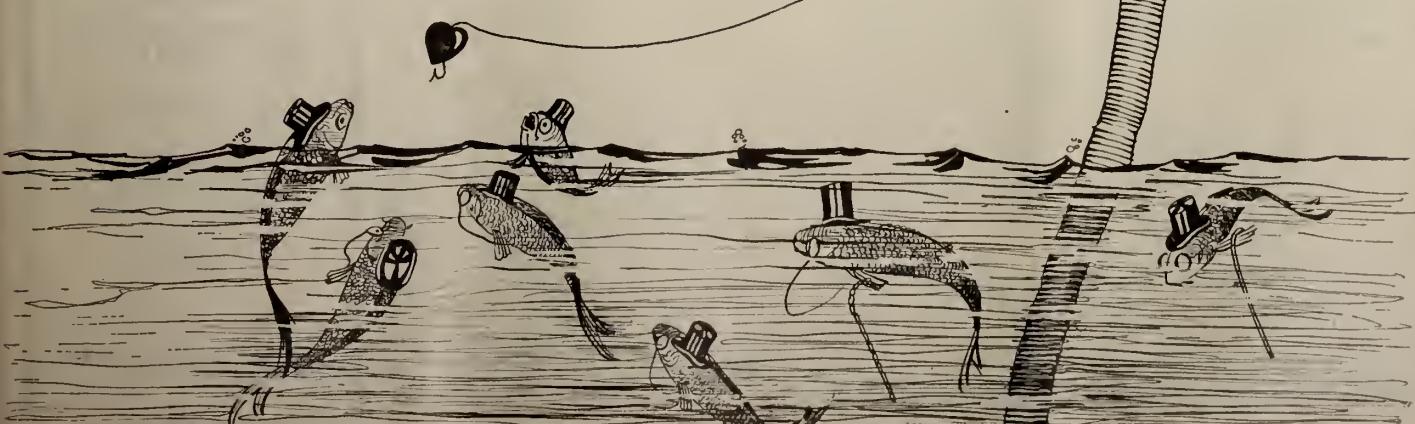
See "WHAT'S WRONG WITH THE WOMEN" and see it quick. Ask your nearest Independent Exchange or communicate directly with Equity and be sure to ask for a copy of the greatest campaign book ever put out for any Independent picture in history.

EQUITY PICTURES CORPORATION
723 7th AVENUE
NEW YORK CITY



**"A Sure Fire
Box Office
Knock Out"**

M. P. World



Famous Players, Ltd., Gets Equity's Goodman Film

"What's Wrong With the Women?" Daniel Carson Goodman's production for release on the independent market through Equity Pictures Corporation, will be issued to Canadian exhibitors through the Famous Players Film Service, Ltd., of Toronto, Canada. This sale was consummated recently between Abbe Cohn, of the Canadian exchange, and Louis Baum, vice president of Equity, who is now on a tour of exchanges in the interest of the Goodman picture.

The opinion of Mr. Cohn on this unusual production coincided with those of Mr. Sam Zierler, of New York; Sam Grand, of Boston; Joe Friedman, of Chicago, and Ben Amsterdam, of Philadelphia, four leading independent exchanges, who have already purchased the picture for their respective territories. "It is seldom," stated Mr. Cohn, "that I have agreed so perfectly with the trade paper critics in their opinion of a picture. The reviews I had read on this picture naturally lead me to expect one of the biggest independent productions of many years and I entered the projection room thoroughly convinced that the produc-

tion would have to be 100 per cent. from every standpoint in order to enthuse me. I found it just that. Seldom have I seen a picture that shows such a keen knowledge of box-office values on the part of its producer. There is an appeal here for every class of people, and people of every age. It is a story which leaves a profound impression upon the mind, yet first and foremost it is entertainment, not preaching."

Mr. Baum, vice president of Equity, is now in San Francisco. According to latest reports from him, many sales are pending on "What's Wrong With the Women?" which, when consummated, will come near to establishing a sales record on the independent market. In every case where the picture was screened, the opinions were unanimous, especially on the point of its universality of appeal. It has never been characterized as a "man's" picture or a "woman's" picture, or a "small town" or "big city" drawing card, but rather as a special of general appeal.

"The need of big special productions," states Mr. Baum, "is just as acute in the independent market as it is in the national

distribution field. The State right exchange looks upon a production that can be conscientiously offered as a 'special' as a life-saver and this is the reason that 'What's Wrong With the Women?' has been so well received by the exchanges who have seen it. There is a plentiful supply of mediocre, 'program' pictures, but they are the curse of the independent market just as they are in the national distribution field."

While Mr. Baum is touring the exchange centers, the Equity Pictures advertising department is getting into full swing with their advertising and publicity campaign which will launch the picture with a publicity impetus seldom equalled in the history of the independent field.

Big Staff at Work on New North Feature

A special staff of six has been engaged by L. Lawrence Weber & Bobby North to assist Will Nigh and Ben Behrens, his associate, in cutting the 100,000 feet of film shot on the director's latest picture — "Notoriety." Closed quarters in the film room adjoining Weber & North's offices were assigned for the work.

The job of eliminating footage from the thousand reels down to seven—which will probably be the finished length of the picture, is nothing unusual in Nigh's life as director. The independent director has always made it a point to over-shoot, as it assures him a wide latitude of choice for the final form of the picture. He took excess footage on "Why Girls Leave Home" and "Schooldays," and his wisdom in filming 100 times the necessary footage was proven in the finished product.

Chicago House Books First S. R. Feature

That the biggest and best theatres are opening more and more to good independent features is proved once again this week with word that the premiere of "More to Be Pitied" will take place at the Randolph Theatre, Chicago. This C. B. C. feature has been booked into the Randolph for a run, starting Sunday, September 3. This is an important move in the independent field, the Randolph being one of Chicago's best long-run houses at the present time, playing program features. It is the first time in its film history that this theatre has booked an independent feature, the management booking "More to Be Pitied" on its merits as a box-office picture, because it was convinced that this is one of the big pictures of the season, and good for a big first run.

"Ashamed of Parents," a Warner feature that wasn't put down as likely to break records, is proving a big surprise everywhere, for it is getting big money at the box office and is entertaining to the point that the folks go out talking about it. Anyway, that's the experience of Jack Kalns in Detroit.

"Rich Men's Wives," the Ben Schulberg feature which Al Lichtman Corporation is distributing, showed to wonderful business at Peter Adam's U. S. Theatre in Paterson, N. J., last week, business holding up all week.

Will State Right "Madame Sans Gene"

Announcement was made this week by Producers Security Corporation that it will release "Madame Sans Gene" on the State rights basis. This statement virtually sets aside certain rumors relative to the intentions of several program companies releasing such a picture.

"Madame Sans Gene" ranks as one of the most famous stories and also one of the best book sellers. In Europe Sarah Bernhardt immortalized the character, while in America Amelia Bingham made that role famous.

Producers Security Corporation contends this feature will rank among the best of the year. Aubrey Kennedy produced this picture while Margaret Mayo titled it.

Sam Werner of St. Louis has completed his plans for the ensuing year and right now he is taking a trip through his territory, personally interviewing exhibitors to whom he is submitting a novel booking proposition.

News of the expansion of the Soi Lesser-Mike Rosenberg production activities on the Coast cheered the New York offices of the Western Pictures Exploitation Company, whose forces have been working overtime, and have been quietly delivering the goods.

A rumor was circulated in New York this week that C. C. Burr was about to launch an independent exchange in that city. However, there is absolutely no truth whatsoever in this canard, for Mr. Burr is perfectly satisfied with the releasing arrangements he has with Sam Zierler of Commonwealth Pictures Corporation. Sam Zierler is one of the most aggressive and progressive exchanges in this country and it would be folly for any national distributor doing business with Zierler to attempt to

handle the distribution in the metropolitan district.

Just what has happened to M. H. Burnside's plans relative to the State rights distribution of "Yankee Doodle Jr.," one of the best bets on the market, is still a mystery, for several exchanges who have sought to buy the picture during the past week were unable to even get in touch with Mr. Burnside.

"Rich Men's Wives," the first of the Al Lichtman Preferred Pictures, will have day and date showings at the Liberty Theatre, Portland, and the Coliseum, Seattle, September 16. The Lichtman product is distributed through De Luxe for the four Northwest states. Al Rosenberg is the local manager.

The Seattle Educational should be flying a pennant from the roof these days, with the bookings of the entire 1922-1923 product for first runs, in all key cities in the Pacific Northwest. J. A. Gage is the live wire manager of the local exchange.

L. N. Walton, manager of the Butte Exchange, Greater Features, Inc., of Seattle, since its opening, has found it necessary to return to the Coast on account of his health. He has been given charge of the Oregon territory, with headquarters in Portland. Paul Schulz, an old time theatre and exchange man, formerly manager of three downtown houses in Seattle, and more recently salesman for one of the larger national distributing corporations, will be the new manager in Butte.

Equity Sale

"What's Wrong With the Women?" Daniel Carson Goodman's production, will be distributed in Western Pennsylvania and West Virginia by the Columbia Film Service, of Pittsburgh.

Booker Mitchell of Loew's Metropolitan circuit, booked Producers Security Corporation's "The Country Flapper," starring Dorothy Gish, on the tip given by this department. And he's darn glad he did, for when that picture played the New York Theatre and Roof on Tuesday, Aug. 28, there was a heavy turnover. As a consequence, the picture will play the entire Loew circuit.

Arthur Whyte, who is booking pictures for the B. F. Keith houses, is giving the independent pictures the once-over and grabbing all the good lookers in sight.

Lou Berman of Independent Film Corporation of Philadelphia, after considerable dickering, finally got a Boardwalk theatre to show Warner Brother's Harry Rapf feature, "School Days," in Atlantic City, N. J. With the weather break in favor of theatre patronage, the picture jammed the house, despite the opposition of "Blood and Sand" at the Virginia Theatre, and at the Colonial Theatre, in the immediate vicinity.

The Jack Dempsey-Georges Carpentier fight was fought in Jersey City a year ago last July 2, but that apparently doesn't mean a thing, for the reason that the pictures of that fight are still drawing big houses, particularly in the South, where it is being road-showed with great financial success to distributor and exhibitors.

FIGURE IT OUT

If Will Nigh and only ONE Star could make a Box Office Gold-Mine like "SCHOOLDAYS"

What Can Will Nigh and TEN Stars make?

Answer: "NOTORIETY"

COUNT THE STARS

MAURINE POWERS
MARY ALDEN
RUDOLPH REDQUE
GED. HACKATHDRNE
J. BARNEY SHERRY
MONA LISA
RICHARD TRAVERS
IDA WATERMAN
WM. H. TODD
ANDERS RANDOLF

Ready for Independent Release in September by

L. LAWRENCE WEBER
and BOBBY NORTH
1600 Broadway N. Y. City

Arrow's September Plans Ready; Sales Drive Begins

The plans for "Arrow Month"—September—have now been perfected and Dr. W. E. Shallenberger, president of the organization, and his associates expect to have the sales drive well underway within the next few days.

The first big event of "Arrow Month" will be the premier presentation of "Night Life in Hollywood" at Woods Theatre, Atlantic City, which will be backed up by an extensive advertising and exploitation campaign. Arrow's department of advertising and exploitation will assist Dave Starkman, manager of Woods Theatre, and it is said to be expected that big results will be achieved. Following the engagement of "Night Life in Hollywood" at Woods Theatre, it will play an equally important engagement at H. C. Horater's Alhambra Theatre in Toledo, where once again the house management will be assisted by Arrow's staff of exploiters.

September will also see the beginning of the campaign on the William Fairbanks series, recently acquired by Arrow Film Corporation. The first of this series—"Peaceful Peters"—has been completed by Ben Wilson in his Hollywood studios, and a print is now on the way East. Camera work has begun on the second picture—"The Sheriff of Sun Dog"—under the direction of Lewis King, who also wielded the megaphone for the first production, and who, it is expected, will direct the remainder of the series.

A trade paper campaign has been mapped out for the William Fairbanks series, which is said to be possessed of strong appeal and which is expected to create great interest in the production. Arrow has also prepared, in conjunction with this campaign, a brochure of exceptional merit, it is said.

This brochure, which will be mailed to every independent ex-

change man in the United States, will be followed up by a novelty mailer and this in turn will be backed up by an extensive campaign of direct sales letters, both to the exhibitor and to the exchange man.

Another feature of "Arrow Month" will be marked by the beginning of active production work on "Lost in a Big City," which, under the direction of George Irving, will represent Blazed Trail's second important contribution to the Arrow release list. "Lost in a Big City" will be made at Gloversville, New York, and Arrow expects that it will prove as great a box-office attraction as did "Ten Nights in a Barroom," which was created by the same organization, also for Arrow release. It has the benefit of the same scenarist, L. Case Russell, the same star, John Lowell; and a cast made up of many popular favorites.

Buy Series

Harry Thomas, of the Thomas Film Company, Washington, D. C., has purchased from East Coast Productions, Inc., the rights of the J. B. Warner series for Delaware, Maryland, the District of Columbia and Virginia.

Blumenthal to Bring New Foreign Film

Ben Blumenthal, president of the Export & Import Film Company, and also the Hamilton Theatrical Corporation, is now on his way to America after a four months' stay in Europe. Pola Negri, the famous continental star, is coming over with him to make her first American production for Paramount.

Louis Auerbach, of Export & Import, has just received a cablegram from Blumenthal advising him of the purchase for United States, of a super-feature, a print of which he is bringing along.

What an exhibitor pays for a picture counts a lot when he sits down to give his opinion, judging from the statements that have poured into this department from the theatre owners. And the criticisms should be viewed from that view.

"Go to the Movies" week in Minneapolis and adjacent territory proved a humdinger for State rights exchanges in that territory. Some recorded the biggest week in the history of the business there. The campaign was cleverly exploited locally and went over strong.

Arrow Film Corporation, in pushing "Arrow Month" (September), is cooperating with the local exchanges and getting out a line of accessories that are proving good pullers.

The Warner of Warner Brothers left this week for the Warner studios on the Coast, where he will confer with his brothers, Sam and Jack, relative to production plans for the coming season. Elsewhere in this section appears Warners Brothers' announcement that they will release 18 productions in 1922-23.

Joe Brandt Finds State Right Boom

Joe Brandt, president of the C. B. C. Film Sales Corporation, this week completed a trip westward which consumed an entire month, arriving at the West Coast production centre where C. B. C.'s feature and short program releases are being made.

Mr. Brandt left the New York office a month ago with the intention of so prolonging his trip westward as to give him an opportunity of stopping over enroute at all the principal cities and discussing there with exchanges, exhibitors, and other members of the industry, just what the Fall outlook is and what are its real needs.

All this with the purpose in view of going through to the Coast and spending sufficient time there to go over in detail with Harry Cohn, in charge of C. B. C.'s entire production forces, the results of his observations and applying them to future production.

Mr. Brandt found in almost every city he visited a marked optimism, and, according to word received from him, all branches of the industry—producers, exchanges, exhibitors, trade paper men—seem to feel that the coming season will be one of the biggest and most successful for some time past. Apparently the tide has turned, he says, to so marked a degree that big plans are afoot for this season, buyers are lining up big independent product—and exhibitors seem to be convinced to a greater degree than ever before that it is to their advantage to leave a sufficient number of open dates for the booking of big independent product.

Throughout the Middlewest he reports an ever-present need for two-reel comedies, but adds that standards in these are growing ever higher and that buyers are demanding "class"—good stories, continuity, sets, players with real popularity, and good direction. The day of the comedy "when anything is funny" is definitely past, he says. Buyers convinced him that the same thought must be given to production of comedies and other short releases as to real features.

Big independent productions are in demand, he says, and he had proved to him one of the things he set out to substantiate—namely, that melodramas are wanted. In Pittsburgh, Buffalo, Cleveland, Cincinnati, Milwaukee, all the cities he visited, in fact, he found that it was the melodramas with titles with a real box-office pull, that were cleaning up—"Ten Nights in a Barroom," "Why Girls Leave Home," "Where Is My Wandering Boy" and that for this reason interest was high in "More To Be Pitied" and in the other of C. B. C.'s "Six Box Office Winners." He met the highest praise everywhere for this feature.

He also found a great demand for good single reels along novel lines and these, too, must be of a high-class calibre. In fact, the entire tone of the independent field is such, he found, as to warrant the highest optimism, because it is ever more toward the basis that only the best "goes" and for that reason is winning the co-operation of the best exhibitors.

He secured several specific hints on production, distribution, and exploitation, and, on the coast is now engaged in using them in a practical way in the production Hallroom Boys Comedies, the popular C. B. C. two-reelers, and on "Only a Shopgirl," the second of C. B. C.'s feature series.

The manner in which C. C. Burr intends exploiting Johnny Hines' latest, "Sure-Fire Flint," was disclosed this week when it was announced in the Affiliated offices that all exchanges who had contracted to distribute "Sure-Fire Flint" had arranged to engage special exploitation men.

This arrangement of special exploitation experts to devote their time exclusively towards the selling of the picture to the public was specifically agreed to because

of the wealth of exploitation possibilities that "Sure-Fire Flint" possesses, and also because of the many novelty tie-ups that Burr is putting out for exhibitor distribution. These include 14-inch Walking Dolls, which bear the imprint: "Ima Walker says take a hint and see Johnny Hines in 'Sure-Fire Flint';" feather jacks, which explode when hurled to the ground; specially prepared matches and match-boxes also bearing suitable imprint.

A record breaker! That is what they say about Col. Wm. N. Selig's serial

"The JUNGLE GODDESS"

the most sensational wild-animal-stunt chapter-drama ever produced! Ask these men about it:

SAM GRAND

Fed. Film Exch., Boston

BOBBY NORTH

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15 Melodramatic Episodes!

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

American Releasing

BELLE OF ALASKA. Good program picture with Jane Novak, George Abernathy, Index Theatre, Index, Washington.

Associated Exhibitors

MARRY THE POOR GIRL. About what one would expect from the DeHavens. Not a bad light comedy. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

F. B. O.

FIRST WOMAN. Title misleading, although a very good picture, pleased 90 per cent. Star well liked here. Advertising; sixes, threes, one sheets, slide. Patronage; usual. Attendance, fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GAY AND DEVILISH. Doris May very good, also supporting cast. Photography good. Story full of laughter. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; good. Stephen G. Brenner, Eagle Theatre Baltimore, Maryland.

First National

GOLDEN SNARE. One of the best Curwoods, although not as good as "River's End." Patronage, small town. Attendance, good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

HAIL THE WOMAN. A film classic in every particular. Attendance excellent. Patrons pleased. Advertising, mailing list, ones and threes. Patronage, health seekers and tourists. Attendance, as above. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MY BOY. Patrons liked this one and it pleased 100 per cent. Advertising, newspaper, billboard, herald. Patronage, mixed. Attendance, fair. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

MY LADY FRIENDS. Very good comedy drama, light in construction, but that's just what you want for hot weather. Advertising, usual posters. Patronage, general. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

ONE CLEAR CALL. Seven reels of finest entertainment released for some time. Stahl has produced another excellent feature in this one, and while Milton Sills did his part fine, H. B. Walhall and Irene Rich must have credit for some of the best work they ever did. First National is sure giving us some fine ones and it will help bring back some absentee patrons. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

PEACEFUL VALLEY. Bear down on this one, boys, for it's there from the first sub-title till the last fade-out. It pleased them and played to best business in last six weeks. Consider it best picture Ray has made for First National. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

POLLY OF THE FOLLIES. This comedy is good in spots; the "Julius Caesar" incident is very funny and some of the titles are laugh getters. The producers are billing this one a special. My advice to exhibitors, not to do this, the picture is not sufficiently good to stand up under increased exploitation. It can be sold as average Talmadge comedy. Advertising, usual. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE ROSARY. A picture that should please both Protestant and Catholic. Productions of this nature are healthy for the industry. Advertising, extra. Patronage, better class. Attendance, extra good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

R. S. V. P. Rather weak effort on Ray's part, but will please Ray fans. Merely a good program picture. Advertising, lobby, newspaper. Patronage, mixed. Attendance, fairly good. L. O. Hoover, reported at Paris Theatre, Santa Fe, New Mexico, while Mr. Hoover of Roundup, Montana, is on a trip.

TOL'ABLE DAVID. If theatre patrons would not like this one I would feel like going out of the business. It's human. Advertising, extra. Patronage, better class. Attendance, fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

CHASING THE MOON. Not as good as some of the other Tom Mix pictures, but has lots of fun and action. Our people seem to like Mix and comic regardless of the picture. Support is good and picture pleases those who like Mix. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

CONNECTICUT YANKEE. This is an excellent picture but hardly worth the price asked for it. Where the cost comes in, in making such a picture, is more than we can see. Advertising, posters, mail, newspapers. Patronage, very best. Attendance, good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

FIGHTING STREAK. A good one. Book it. Tom Mix will pull them in. Mix always liked here. Not as good as "Rough Diamond." Advertising, threes, ones, slide, photos. Patronage, small town. Attendance, good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

LADY FROM LONGACRE. Russell gets back into action in this. Points of mystery kept them guessing. Good cast. Advertising, ones, cards, slide, monthly program. Patronage, small town. Attendance, good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

LAST TRAIL. Believe me, a good one; drew better than any other I've shown for a week. Advertising, ones, cards and photos. Patronage, general. Attendance, extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MOUNTAIN WOMAN. Good program picture. Advertising, lobby and daily paper. Attendance, fair. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

NIGHT HORSEMEN. Another Mix bet. Play it. Patronage, fair. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

ROUGH SHOD. The title of this should be, "He gave me violets." Charley makes a real dashing hero and two or three times almost gets ungentlemanly rough. He is not the old "Buck" Jones any more. Picture is average good Western. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

SHAME. All reported a splendid picture; it will please any class of audience. Advertising, ones, photos, three sheet. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SKY HIGH. Have seen better Mix's, but the scenery in this is well worth the price of admission, and if you will play up the wonderful scenery and dangerous feats I see no reason why you can't cash in on this, and please your patrons 100 per cent. to boot. It will get the money, so go to it. Advertising, ones, threes, mailing list. Patronage, small town. Attendance, good. J. F. Pruitt, Liberty Theatre, Roanoke, Alabama.

STAGE ROMANCE. Not half as good as Wm. Farnum's "Perjury." Here he's all right in the first half of the picture but the latter part seems to fall down quite a little. Patronage, mixed. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THUNDERCLAP. The most thrilling picture we have shown in many a month. Pleased everyone. Boost it big. It is worth it. Advertising, posters. Patronage, rural. Attendance, good. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

TRAILIN'. Poorest Mix in months. Crude and jumpy. Advertising, newspapers, heralds, ones, twos and threes, photos. Patronage, general. Attendance, rotten. S. H. Blair, Majestic Theatre, Belleville, Kansas.

VIRGIN PARADISE. Some exhibitors say this picture is no good, but it stood two days and pleased 90 per cent. The humor is A-1. Advertising, ones, sixes, slides and heralds. Patronage, small town. Attendance, excellent. R. K. Russell, Lyric Theatre, Cushing, Iowa.

WESTERN SPEED. A good one. Book it and advertise as you never have done before; you will clean up. Wish I could

play Jones six days a week. Advertising, six, three, ones, photos. Patronage, small town. Attendance, good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

Goldwyn

DANGEROUS CURVE AHEAD. A good picture; a good story of married life. Advertising, slide, photos, threes. Patronage, mixed. Attendance, good. D. D. Purcell, Muse U Theatre, Cortez, Colorado.

DUST FLOWER. A better picture and a different kind of one than you would think from the title. They will go out telling you, as they did me, "fine picture." Cast well selected; Claude Gillingwater is very good. Chas H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

GLORIOUS FOOL. Very good story; Miss Chadwick and Richard Dix are both liked very much. Pleased 100 per cent. Advertising, lobby, billboard. Patronage, mixed. Attendance, fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

PRISONERS OF LOVE. Betty Compson is good in this picture; a rather sad picture, but pleased 75 per cent. Advertising, posters, slide, newspapers. Patronage, better class. Attendance, fair. C. A. Angle-mire, "Y" Theatre, Nazareth, Pennsylvania.

THEODORA. We have shown practically all the big ones but this far outshines them all. If one has an eye for art, beauty, wonder things, this has them all. Most elaborate film ever made or ever shown, in the opinion of people here. You cannot advertise it too highly. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

WATCH YOUR STEP. Very clever comedy. Pleased well. Did not draw on account of weather. Advertising, lobby, newspaper, billboards. Patronage, mixed. Attendance poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

Wid Gunning, Inc.

FOOLISH MONTE CARLO. The poorest piece of junk in a long time. Don't let them sell it to you at any price. Have used three of the entertainment out of ten, and if the other seven are like these, I'll be glad when it's all over. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Hodkinson

FRENCH HEELS. Very good. Patrons well satisfied. Exhibitors can't go wrong on playing this feature. Advertising, regular, newspaper, billboards. Patronage, mixed. Attendance, good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Metro

FASCINATION. Not any better than "Peacock Alley." It takes a good one to surpass "Peacock," but "Fascination" will hold your audience from start to finish, and it is worthy of an increased admission. Played big rain storm of over seven inches of rain. Advertising, cut-outs, posters, street bally-hoo and newspapers. Patronage, best. Attendance, poor. M. F. Schnibben, Opera House, Florence, South Carolina.

FOURTEENTH LOVER. Corking good vehicle for Dana, and she puts a lot into it. A good hot weather comedy drama. Nothing to bend the intellect or strain the emotions. Should please any audience anywhere. Advertising; posters, newspapers,

Between Ourselves

A get-together place where we can talk things over

September! Show You Month! It's here.

Now's the time to get together all possible exploitation to sell the idea of going to the movies.

Now's the time to get together the crowd—in your theatre.

That means GET GOOD SHOWS together so that the folks will be glad to come again and again.

And THAT means—now's the time to tell every exhibitor about the good pictures—here.. And about the bad pictures—here.

"Show You Month" starts "Get-Together Year." Exhibitors have always been great factors in helping other people—War Relief work, civic betterment, and so on. NOW, come on, all, and help each other to the finest year's profits ever. You are the boys who can do it.

VAN

slide, lobby, etc. Patronage; mixed. Attendance; good for hot day. J. J. Wood, Redding Theatre, Redding, California.

GARMENTS OF TRUTH. Gareth Hughes is very good in this picture. Pleased everyone who saw it. Advertising, ones, threes, photos and lobby. Patronage, general. Attendance, good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

GOLDEN GIFT. Splendid picture with good story and cast, at a fair price. Pleased 100 per cent. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE GREATER CLAIM. One of the best pictures ever produced, but didn't take here. No chance for you to go wrong on this picture. Increase your admission. Advertising, ones, threes, photos. Patronage, small town. Attendance, fair. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

I CAN'T EXPLAIN. Personally talking, I consider this pretty good, but at the same time it's a weak play. It has certain novel twists, but lacks the human touches necessary to be a sure-fire success. Its appeal is to the sophisticated. Think it will please the average fan. It has good directing coupled with trig acting. We find Metro very good. Advertising; newspaper and billboards. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

POLLY WITH A PAST. Very good comedy drama. Entertainment value 90 per cent. No unfavorable comments. Advertising; newspaper and lobby. Patronage; general. Attendance; poor. Smith & Carroll, Portland Theatre, Casselton, North Dakota.

Paramount

ACROSS THE CONTINENT. Good Reid feature, enjoyed by all fans. Advertising; newspaper, billboards. Patronage; general. Attendance; good. Stanley N. Chambers, Miller Theatre, Wichita, Kansas.

AFFAIRS OF ANATOL. This has a real, all-star cast which will get by alone; that is not all it has; it has a good story and the acting is good. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

BEYOND THE ROCKS. Screen's two greatest lovers, Valentino and Swanson. It gets the women. Originally made as a Swanson picture, with Valentino in supporting cast. Did not go over as good as "The Sheik" but it cost us the same price. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

THE CRIMSON CHALLENGE. Picture pleased pretty well, as it was a Saturday exhibit. Full of pistols, fast riding, and where they like westerns, I see no reason for its not being well liked. Exploit Dorothy Dalton as playing a "different role." Advertising, usual. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DON'T TELL EVERYTHING. Stars drew very good. Owing to warm wave and street exposition, picture only a program picture, but nevertheless it pleased and that is half the battle. Might have made a dollar for myself had the price been right. Even though the picture is quite old I had to pay good money for it, but it's the same story they tell me, I'll make it up on the next one, etc. Advertising, street, heralds, window, newspaper. Patronage, all classes. Attendance, better than usual. J. S. Kallet, Strand Theatre, Rome, New York.

DON'T TELL EVERYTHING. I did not see this one, but did not have any complaint. Advertising, lobby, heralds, one sheets. Patronage, best. Attendance, poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

DUCKS AND DRAKES. Very light comedy drama, so light, in fact, I think most of my patrons considered it bunk. Very weak story and the star does not go over in my town. Advertising, ones, threes, sixes, newspaper, slide. Patronage, small town. Attendance, fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

EVERYTHING FOR SALE. Have shown most of MacAvoy's and this is one of the best. Scenery and settings very good. A very delightful play. Play this Realart stuff on Wednesdays and most always have a good house. None of it is for the Rufnecks. Patronage, small town. Attendance, good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

EYES OF THE MUMMY. The foreign actors are terrible. Don't see how Paramount has nerve enough to put their trademark on this class of picture. Patronage, all classes. Attendance, poor. J. Kenrick, Strand Theatre, Ithaca, New York.

FIND THE WOMAN. Good mystery picture with a cast which includes Norman Kerry and Harrison Ford. Well staged and production up to Paramount standard. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

HER HUSBAND'S TRADEMARK. Accepted as good entertainment but nothing to rave about. Photography, direction, etc., good. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HUSH MONEY. Fair picture; a little better than Brady's average. I have never been able to see much of this star. Advertising; regular. Patronage; small town. Attendance; put on bargain night at 5 and 10 cents, packed house. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

WOMAN WHO WALKED ALONE. Good picture. Well liked. Advertising, newspaper. Patronage, general. Attendance, good. Stanley N. Chambers, Miller Theatre, Wichita, Kansas.

WOMAN WHO WALKED ALONE. Has story value, star value and production value. Three stars, Dalton, Sills and Hawley. A first rate picture, well up to the standards of Melford's productions. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

WORLD'S CHAMPION. Just a regular feature sold as a special. Second day's business just half of first day. Advertising, mailing list, programs, extra paper. Patronage, small town. Attendance, fair; but disappointing. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

WORLD'S CHAMPION. Where do they get the "special" stuff? The picture is not as good as the regular Reid pictures, yet they ask a special price. Advertising, extra. Patronage, better class. Attendance, fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Selznick

CLAY DOLLARS. Eugene O'Brien not liked very well here but this surely did surprise the kickers. A really, interesting story with the usual country town elements. Enough humor to hold it above average. Advertising, usual ones, and slide. Patronage, small manufacturing town. Attendance, fair. M. V. Cousins, Peoples Theatre, Pine-land, Texas.

PLEASURE SEEKERS. A very good picture. Elaine Hammerstein does not draw for us in this town but personally I like her pictures. Advertising, newspapers, billboards. Patronage, better class. Attendance, poor. King Solomon, Bijou Theatre, Clarksburg, West Virginia.

REPORTED MISSING. Certainly this is the best thing Owen Moore ever did. The comedy by the big fellow was simply a scream. We know of no better picture than this one. Best of all, we bought it right and made money. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

REPORTED MISSING. The sort of picture that makes you forget there is such a thing as time. A shrapnel shell of high explosive comedy, loaded with laughs and

A Demon for Work

C. Wesley Jennings is with the highly reputed Southern Amusement Company, Victoria, Virginia. He's with this department, heart and soul. How does he show it? **BY SAYING "YOU MAY SEND ME ABOUT FIFTY REPORT CARDS."** Next!—

vertising, sixes, threes, ones, photos, heralds, window cards. Patronage, small town. Attendance, good. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

United Artists

THE IRON TRAIL. Better look this one over before you show it to your patrons; it failed to please here and after looking at it I was bound to say it's tiresome and the poorest Rex Beach picture I ever saw. It's no special; if you buy it cheap, run it. Advertising, special. Patronage, mixed. Attendance, very poor second day. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

LITTLE LORD FAUNTLEROY. It takes us all a long time to find out if certain stars get us any money or not, and I am now convinced that Mary is all caught up, and if I gave away goldfish with each ticket I could not do business with Pickford. Not an audience picture. Advertising, billboards, newspaper, window. Patronage, a few of better class. Attendance, poor. J. S. Kallet, Strand Theatre, Rome, New York.

RULING PASSION. George Arliss a real actor. Story good. Our patrons enjoyed it and told us so. Doris Kenyon female lead. On seven reels. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

THREE MUSKETEERS. High class and amusing farce, extremely well done. Doug deserves credit. But it's held down by being ancient stuff. Public demands 1922 subjects. Only the highbrows came. Advertising, fifty ones, ten threes, two sixes, 1,500 heralds, two newspapers. Attendance, extremely poor. S. H. Blair, Majestic Theatre, Bellville, Kansas.

WAY DOWN EAST. A splendid audience picture, very well done. Has wide appeal. Advertising, sixes, threes, ones, 1,500 heralds, two newspapers. Attendance, poor; too hot. S. H. Blair, Majestic Theatre, Bellville, Kansas.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. **LET'S HEAR FROM YOU.**

Title of Picture..... Producer.....

Your Own Report

How Advertised

Type of Patronage..... Attendance.....

Good, Fair, Poor

Theatre City State

Date Signed

Universal

CONFFLICT. A very fine picture that sure aught to please everywhere. Advertising; small town. Patronage; good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

DANGEROUS LITTLE DEMON. Very pretty picture that will please everyone. Everybody seemed to enjoy this picture and asked for more of Marie Prevost subjects. Universal improving right along on their subjects and I do hope they will not improve on the rentals. Advertising; ones, mailing list. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

DR. JIM. Say boy, this was a great picture, but why does a star have to get in the limelight at the height of his career when we are pulling so hard for clean pictures. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

FALSE KISSES. Take my advice and lay off. Absolutely rotten. I have never seen her in a good picture. Probably she would make good if Universal would give her a good story. Advertising; ones, slide, photos. Patronage; small town. Attendance; fair. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

NO WOMAN KNOWS. A very fair picture, but did not go over in this town. I can't see where they get this special stuff on a picture of this kind. I lost plenty of money on it, but it was not all the fault of the picture. Farmers were all making hay and had no time for the movies. Advertising; usual. Patronage; small town. Attendance; very rotten. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

OUT OF THE SILENT NORTH. Good story of the north that pleased 90%. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

OUT OF THE SILENT NORTH. A good picture with beautiful snow scenes. It will please any audience and can be bought at the right price. Advertising; billboard and newspaper. Patronage; high class. Attendance; good. John A. Schwalm, Rialto Theatre, Hamilton, Ohio.

THE ROWDY. Fine show. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

SECOND HAND ROSE. Gladys Walton, the star, was liked by all. Advertising; lobby, newspaper, handbills and slide. Patronage; high class. Attendance; fine. Thomas Clark, Electric Theatre, Maryville, Missouri.

THE SCRAPER. Some action and a good picture of this kind. Attendance; good. H. R. Workman, Coliseum Theatre, Marseilles, Illinois.

THE SCRAPER. Better than lots of super-specials I have run and pleased 100%. Made money because the price was right. You will always get a clean deal and good service from Universal. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

TRACKED TO EARTH. A very good western program picture. The photography excellent and our patrons were all satisfied. Advertising; three sheets. Patronage; rural. Attendance; good. D. B. Rankin, Cooperative Theatre, Idana, Kansas.

THE TRAP. Lon Chaney's acting and scenery and photography good, but type of story is gruesome and is not one which your patrons will thank you for having shown them. Patronage; small town. Attendance; fair. Traps Theatre, Neillsville, Wisconsin. thrills. Seven reels of chain lightning. Ad-

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

Review Consensus Footage

The Sign of the Rose.....	George Beban	Aug. 5	Aug. 26	6,200
The Cradle Buster.....	Glenn Hunter.....	June 23	June 10	5,200
The Hidden Woman.....	Manuet Prod.....			5,000
My Old Kentucky Home.....	Pyramid Prod.....	May 6	May 20	7,382
Men's Law and God's.....	Fires Fox Prod.....	Aug. 12		5,000
The Three Buckaroos.....	Baishofer Prod.....	Aug. 12		5,000
The Pillagers.....	Chaudet Prod.....			5,000
Destiny's Isle.....	Earle Prod.....	July 22		5,489
False Fronts.....	Herold Prod.....	June 17	June 24	5,044
The Mohican's Daughter.....	S. E. V. Taylor Prod.....			5,000
His Wife's Husband.....	Betty Blythe	May 20	June 10	5,500
The Great Alone.....	Monroe Salisbury	June 24	July 1	5,912
Me and My Gal.....	Welsh-Pearson Prod.....	Aug. 26		5,433
Queen of the Moulin Rouge.....	Pyramid Prod.....	Aug. 19		6,701
Moongold.....	Will Bradley	May 21		2,000
The Amazing Lovers.....	Jans Prod.....			6,000
The Proof of Innocence.....	Louise DuPre			5,000
The Trail of the Axe.....	Dustin Farnum			5,000
Man and Woman.....	Jans Prod.....			5,000
The Challenge.....	Dolores Cassinelli			5,000
Fools of Fortune.....	Russell Simpson	Aug. 19		5,609
Jan of the Big Snows.....	Curwood Prod.....	Sept. 2		4,549
Timothy's Quest.....	Dirigi Prod.....			6,000
Fool's of Fortune.....	Davis-Chaudet			5,609
The Woman He Loved.....	Frothingham			6,000

ARROW

The Broken Silence.....	Special	June 3		5,927
Impulse	Neva Gerber			5,000
The Marshal of Moneymint.....	Jack Hoxie			5,000
Chain Lightning.....				5,000
Watching Eyes.....	Dog Story	May 20		4,577
One-Eighth Apache.....	Roy Stewart			5,000
God's Country and the Law.....	Curwood Story	July 15	July 29	5,332
Why Not Now.....	Eddie Lyons			2,000
Follow Me.....	Eddie Lyons			2,000
The Janitor's Wife.....				2,000
But a Butler.....				2,000
Fresh Paint.....				2,000
Hands Up.....				2,000
The Star Reporter.....	Billie Rhodes	Aug. 26		4,622
Motion to Adjourn.....	Roy Stewart	Aug. 19		5,785
The Price of Youth.....	Neva Gerber	Aug. 19		4,995

ASSOCIATED EXHIBITORS

Lady Godiva.....	Hedda Vernon	May 6	June 3	5,700
The Unfoldment.....	Florence Lawrence	July 1	Aug. 19	5,795
Silas Marner.....	Special	May 27	June 17	6,344
The Real Adventure.....	Florence Vidor	July 8	July 29	4,932
Up in the Air About Mary.....	Louise Lorraine	July 8	Sept. 2	4,627
When the Devil Drives.....	Leah Baird	July 8		4,687
Grandma's Boy.....	Harold Lloyd	Aug. 12		4,377
Dusk to Dawn.....	Florence Vidor	Sept. 9		5,200
When Husbands Deceive.....	Leah Baird	Sept. 2		5,708

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week.....			1,000
A Hickory Hick.....	Christie	May 20		2,000
Torchy Steps Out.....	Johnny Hines	June 24		2,000
A Penny Reward.....	Campbell	May 13		2,000
A False Alarm.....	Campbell	June 17		2,000
The Skipper's Policy.....	Toonerville	April 29		2,000
Toonerville Blues.....	Toonerville	June 10		2,000
Fair Enough.....	Christie			2,000
Bucking Broadway.....	Christie			2,000
Mile-a-Minute-Mary.....	Christie			2,000
Torchy's Hold Up.....	Johnny Hines			2,000
Spooks	Mermaid			2,000
Danger	Mermaid			2,000
Poor Boy.....	Mermaid			2,000
Rapid Fire.....	Mermaid			2,000
Circus Days.....	Campbell			2,000
Toonerville Trials.....	Toonerville	July 1		2,000
The One Man Reunion.....	Bruce			1,000
A Case of Identity.....	Sherlock Holmes	July 1		2,000
The Devil's Foot.....	Sherlock Holmes			2,000
The Dying Detective.....	Sherlock Holmes			2,000
A Scandal in Bohemia.....	Sherlock Holmes			2,000
The Noble Bachelor.....	Sherlock Holmes	July 29		2,000
One Ol' Cat.....	Cartoon	Aug. 5		1,000
Toonerville Topics	Toonerville	Aug. 26		2,000
The First Barber.....	Tony Sarg	Aug. 26		1,000
The Empty House.....	Sherlock Holmes	Aug. 26		2,000
Lookout Below.....	Mermaid	Aug. 26		2,000
The Copper Beeches.....	Sherlock Holmes	Aug. 19		1,000
The Drifters	Bruce	Aug. 19		2,000
Torchy's Nut Sunday.....	Johnny Hines			2,000
The Yellow Face.....	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines			2,000
That Son of a Sheik.....	Christie			2,000
Pardon My Glove.....	Christie			2,000
A Ring Tail Romance.....	Campbell			2,000
The Devilish Dragon.....	Tony Sarg			1,000
The Speeder	Hamilton			2,000

FAMOUS PLAYERS-LASKY

Through a Glass Window.....	May McAvoy	April 29	May 20	4,490
The Sleep Walker.....	Constance Binney	April 22	May 13	4,530
The Devil's Pawn.....	Pola Negri	June 24	July 1	4,712

Review Consensus Footage

The Crimson Challenge.....	Dorothy Dalton	April 22	May 13	4,042
The Spanish Jade.....	All Star	May 27	June 24	5,111
Is Matrimony a Failure?.....	All Star	April 29	May 20	5,612
The Good Provider.....	Vera Gordon	April 22	May 19	7,753
For the Defense.....	Ethel Clayton	May 6	Aug. 19	4,905
Beyond the Rocks.....	Swanson-Valentino	May 20	June 10	6,740
The Wife Trap.....	Mia May	May 12		5,207
The Beauty Shop.....	All Star	May 20		6,536
North of the Rio Grande.....	Holt-Daniels	May 27	June 10	4,770
The Man From Home.....	All Star	May 13	June 10	3,985
The Ordeal	Agnes Ayres	June 10	July 15	4,592
The Bachelor Daddy.....	Thomas Meighan	May 6		6,229
Across the Continent.....	Wallace Reid	May 6	June 3	5,502
Over the Border.....	Compson-Moore	June 17	June 24	6,837
The Woman Who Walked Alone	Dorothy Dalton	June 17	June 24	5,947
Our Leading Citizen.....	Thomas Meighan	June 24	July 8	6,634
The Eyes of the Mummy.....	Pola Negri	Aug. 19		3,805
While Satan Sleeps.....	Jack Holt	July 8	July 22	6,675
South of Sun.....	Mary Miles Minter	July 1	July 8	4,639
The Top of New York.....	May McAvoy	July 1	July 22	5,148
The Man Unconquerable.....	Jack Holt	July 29	Aug. 5	5,795
For the Defense.....	Ethel Clayton	May 6	Aug. 19	4,905
The Greatest Truth.....	Mia May	August 6	Aug. 5	5,257
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,485
The Dictator	Wallace Reid	July 15	Aug. 12	5,221
The Bonded Woman.....	Betty Compson	Aug. 12		5,000
If You Believe It, It's So.....	Thomas Meighan	July 22	Aug. 26	6,764
The Young Diana.....	Marion Davies	Aug. 12		7,505
Mysteries of India.....	Mia May	Aug. 5		7,235
Blood and Sand.....	Rodolph Valentino	Aug. 19		6,244
Nice People	DeMille Prod.....	Aug. 26		6,249
Her Gilded Cage.....	Gloria Swanson	Aug. 12		6,249

FILM BOOKING OFFICE OF AMERICA

Queen o' the Turf.....	Foreign Prod.....	Apr. 29	June 10	5000
By Myr Travalaugh.....	Apr. 29			1000
The Sheik of Araby.....	Warner Reissue	May 13		
The First Woman.....	Apr. 29			
Gay and Devilish.....	Doris May	May 27		
The Glory of Clementina.....	Pauline Frederick	June 10	July 15	5700
The Understudy.....	Doris May	July 8	Aug. 19	4970
The Fatal Marriage.....	Reissue	July 1		4537
My Dad	Johnnie Walker	July 15	July 29	5600
In the Name of the Law.....	Special	July 22	Aug. 19	6126
Up and at 'Em.....	Doris May			
The Wreckage	Special			
Colleen of the Pines.....	Jane Novak	July 15	Sept. 2	4738
The Kick-Back.....	Harry Carey	Aug. 5	Aug. 26	5000

FIRST NATIONAL

Woman's Side	Kath. MacDonald	April 15	May 13	5,366
The Barnstormer.....	Charles Ray	April 1	May 20	5,300
Not Guilty	Sylvia Breamer	April 1		6,923
Gas, Oil and Water.....	Charles Ray	April 22	April 29	4,500
The Infidel	Kath. MacDonald	April 29	May 13	5,377
The Woman He Married.....	Anita Stewart	April 22	May 13	6,562
The Deuce of Spades.....	Charles Ray	May 20	June 10	4,505
The Primitive Lover.....	Constance Talmadge	May 27	June 17	6,172
Sonny	Rich. Barthelmess	June 3	June 17	6,900
Crossroads of New York.....	Sennett Prod.....	June 3	June 17	6,292
One Clear Call.....	Stahl Prod.....	June 10	July 8	7,450
Pay Day.....	Charles Chaplin	April 15	May 6	2,000
His Wife's Relations.....	Buster Keaton	May 6		
Domestic Relations.....	Kath. MacDonald	June 17	July 29	5,192
Fool's First	Neilan Prod.....	July 8		5,773
The Half Breed	Morosco Prod.....	July 1	July 29	5,484
Slippery McGee	Morosco Prod.....			6,000
Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar.....	Charles Ray			
Bellboy 13				
Lorna Doone				6,000
The Man Who Smiled				6,000
Pawned				
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6,037

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	8,000
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
A Fool There Was	Estelle Taylor	July 29	Aug. 5	7,000
Shackles of Gold	William Farnum	May 20	June 3	5,957
Without Fear	Pearl White	April 29		4,406
The Fighting Streak	Tom Mix	May 6	June 3	4,888
Western Sped	Buck Jones	May 13	June 3	5,000
To a Finish	Buck Jones	June 10	July 15	4,400
Strange Idols	Dustin Farnum	June 10	July 15	4,999
Rough Shod	Charles Jones	June 17	June 24	4,486
The Men of Zanzibar	William Russell	June 10	July 15	4,999
Very Truly Yours	Shirley Mason	May 13	June 17	5,000
Lights of the Desert	Shirley Mason	June 24	July 1	4,809
Elope If You Must	Eileen Percy	April 1	April 13	4,995
The Yellow Stain	John Gilbert	May 27	June 3	5,006
Special Delivery	Al St. John	May 6		2,000
The Village Sheik	Al St. John	June 10		2,000
Excuse Me, Sheriff	Al St. John	May 20		2,000
The Landlord		June 10		2,000

(Continued on following page)

(Continued from preceding page)

	Review	Consensus	Footage	Review	Consensus	Footage		
For Big Stakes.	Tom Mix	July 1	July 8	4,378	The Mechanical Horse.	Cartoon Comedy	Aug. 26	1000
A Self-Made Man.	William Russell	July 22		2,000	Hear 'Em Rave.	Lloyd Reissue		1000
Safe in the Safe.		June 24	Aug. 26.	4,900	Makin' Movies.	Johnny Jones	Aug. 26	2000
Trooper O'Neil.	Tom Mix	July 29		4,862	Wet Weather.	Paul Parrott		1000
The Fast Mail.	Special	July 15	July 15	6,000	Fearless Fido.	Cartoon Fable	Sept. 2	700
The New Teacher.	Shirley Mason	Aug. 5		4,453	Off the Trolley.	Lloyd Reissue		1000
Court Plastered.	Mutt and Jeff.	Aug. 5		1,000	His Own Law.	Leo Maloney	Sept. 2	2000
Falls Ahead.	Mutt and Jeff.	Aug. 12		1,000	The Boy and the Bear.	Cartoon Fable		700
Just Tony.	Tom Mix	Aug. 26		5,223	Si Señor.	Lloyd Reissue		1000
West of Chicago.	Charles Jones	Aug. 26		4,694	One Terrible Day.	Children	Aug. 19	2000
All Wet.	Al St. John.	Aug. 26		2,000	The Two Explorers.	Cartoon Fable		700
The Reporter.	Lupino Lane	Aug. 19		2,000	Come and Get Me.	Leo Maloney		2000
The Crusader.	William Russell	Aug. 19		4,780	Count the Votes.	Lloyd Reissue		1000
Honor First.	John Gilbert	Aug. 19		5,000	365 Days.	Snub Pollard	Aug. 19	2000
Oathbound.	Dustin Farnum	Aug. 12		4,468	The Two Slick Traders.	Cartoon Fable		700
Moonshine Valley.	William Farnum	Sept. 2		5,619	Two Scrambled.	Lloyd Reissue		1000
A Pair of Aces.	Lee Kids	Sept. 2		2,000				

GOLDWYN

A Poor Relation.	Will Rogers	April 15	April 22	4,669
His Back Against the Wall.	Special	June 10	July 22	4,680
Watch Your Step.		April 29	June 10	4,713
Come on Over.	Colleen Moore	March 25	April 1	5,556
All's Fair in Love.		April 15		4,979
Head Over Heels.		May 6	May 20	4,500
When Romance Rides.	Zane Grey Story	April 22	May 20	5,003
Mr. Barnes of New York.	Tom Moore	May 20	July 15	4,804
Yellow Men and Gold.		June 10	July 1	5,224
Golden Dreams.		June 17	June 24	4,618
Centaur of the Field.	Sport Film			1,000
Winter Pep.	Sport Film			1,000
The Dust Flower.	Helene Chadwick	July 15	Aug. 5	5,651
Always the Woman.	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End.	Sport Film			1,000
Taking the Air.	Sport Film			1,000
By-Way Champions.	Sport Film			1,000

HODKINSON

Hope.	Mary Astor	June 24		3,000
No Trespassing.	Irene Castle	April 29	May 27	6,900
Heart's Haven.	Adams-McKin	Aug. 12		
The Grey Dawn.	Adams-McKin	May 6	June 3	5,600
The Veiled Woman.		June 24	Aug. 19	5,300
Great Authors.	Series			1,000
Movie Chat.	Series			1,000
Slim Shoulders.	Irene Castle	July 8	Aug. 19	6,050
Married People.	Mabel Ballin	July 29	Sept. 2	5,200
Affinities.	Colleen Moore	Aug. 26		5,700

METRO

Hate.	Alice Lake	May 13		5,500
Missing Husbands.	French Film	May 27		6,601
They Like Em Rough.	Viola Dana	June 10	July 29	4,706
Sherlock Brown.	Bert Lytell	June 3	July 15	4,800
The Five Dollar Baby.	Viola Dana	June 10	June 24	6,000
The Stroke of Midnight.	Foreign Film	June 17	July 1	6,000
I Can Explain.	Gareth Hughes	Feb. 25	April 1	5,000
Don't Write Letters.	Gareth Hughes	May 13	June 10	4,800
The Prisoner of Zenda.	Rex Ingram Prod.	May 6	June 3	10,467
Fascination.	Mae Murray	April 29	May 20	7,940
Black Orchids.				7,000
Forget-Me-Not.	Burston Prod.	July 29		7,000
The Face Between.	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man.	Bull Montana	Aug. 26		3,000
The Hands of Nara.	Clara K. Young	Aug. 19		6,000

PATHE

The Isle of Zorda.	French Prod.	Mar. 18	May 6	6000
Naanook of the North.	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial.	Charles Hutchison			1003
A Little Diplomat.	Baby Marie Osborne			3000
Pathé Review.	Issued Weekly			
Pathé News.	Twice a Week			250
Topics of the Day.	Issued Weekly			
The Timber Queen.	Ruth Roland Serial			
Brewing Trouble.	Cartoon Comedy			700
Todd of the Times.	Keenan Reissue.			3000
Spring Fever.	Lloyd Reissue.			1000
The Dumb-Bell.	Snub Pollard			1000
The Sleuth.	Rolin Comedy			1000
The Bride to Be.	Paul Parrott			1000
The Mischievous Cat.	Cartoon Comedy	Aug. 19		700
Going, Going, Gone.	Lloyd Reissue			1000
Busy Bees.	Paul Parrott	Aug. 5		1000
The Hillcrest Mystery.	Irene Castle Reissue			1000
Take Next Car.	Paul Parrott			1,000
The Worm That Turned.	Cartoon Fable	Aug. 19.		1,000
A Gasoline Wedding.	Lloyd Reissue			1,000
Supply and Demand.	Johnny Jones	July 29		2,000
Twenty-One.	Washburn Reissue			3,000
Screen Snapshots.	Every Two Weeks.			1,000
The Stone Age.	Snub Pollard			1,000
The Boastful Cat.	Cartoon Fable	Aug. 26.		1,700
The City Slicker.	Lloyd Reissue			1,000
The Great Adventure.	Bessie Love Reissue	Aug. 19.		3,000
The Song of the Lark.	Special	Aug. 5.		2,000
Touch All Bases.	Paul Parrott	Aug. 12.		1,000
The Dog and the Fish.	Cartoon Fable	Aug. 19.		700
Let's Go.	Lloyd Reissue			1000
Cupid by Proxy.	Baby Osborne Reissue	Aug. 19.		1000
The Truth Juggler.	Paul Parrott	Aug. 19.		1000
The Farmer and the Mice.	Cartoon Fable	Aug. 19.		700
It's a Wild Life.	Lloyd Reissue	Aug. 19.		1000
Our Better Selves.	Ward Reissue	Aug. 19.		3,000
Rough on Romeo.	Paul Parrott	Aug. 26.		1000

PLAYGOERS PICTURES

The Man She Brought Back.	Back.	Chas. Miller Prod.		5000
Face to Face.		Reginald Warde		5000
The Island of Doubt.		Wyndham Standing		5483
Through the Storm.		Ross Prod.		5905
Her Majesty.		Mollie King	Aug. 19.	4331
The Woman Who Came Back.		J. P. McGowan	Aug. 12.	5,106
Hills of Missing Men.		Noble Johnson	May 27	5074
Tracks.		Margaret Beecher	June 17	5456
Sunshine Harbor				4300

SELZNICK

A Woman of No Importance.	English Film	June 17	July 8	5000
Reckless Youth.	E. Hammerstein	Apr. 15	May 13	5700
Reported Missing.	Owen Moore.	Apr. 22	Apr. 29	7500
Evidence.	E. Hammerstein	June 24	July 1	4622
The Prophets' Paradise.	Eugene O'Brien	Mar. 18	May 6	4000
Channing of the Northwest.	Eugene O'Brien	June 17	June 24	4725
John Smith.	Eugene O'Brien	June 10	July 22	6000
The Referee.	Conway Tearle	May 27	June 24	5000
Under Oath.	E. Hammerstein	Aug. 26		5,175
Selznick News.				1000
Two a Week.				

UNITED ARTISTS

The Three Musketeers.	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy.	Mary Pickford	Oct. 1	Oct. 8	9984
The Ruling Passion.	George Arliss	Feb. 4	Feb. 18	7000
The Doll's House.	Nazimova	Feb. 25	Mar. 4	5500
Fair Lady.	Rex Beach Prod.	Apr. 1	Apr. 22	7000

UNIVERSAL

The Trap.	Lon Chaney	May 13	June 3	5481
Going Straight.	Pickford Reissue			2000
The Man Who Married His Own Wife.	Frank Mayo	May 6	June 10	4313
Second Hand Rose.	Gladys Walton	May 13	June 2	5000
Step On It.	Hoot Gibson	May 20	June 10	4225
Kissed.	Marie Prevost	May 27	June 10	4231
Black Bag.	Herbert Rawlinson	June 10	July 15	4343
Out of the Silent North.	Frank Mayo	June 17	July 22	4211
Adventures of Robinson Crusoe.	Harry Myers Serial	June 17		
The Trouper.	Gladys Walton	July 29		4480
Human Hearts.	House Peters	July 22	Aug. 5	6350
The Storm.	House Peters	July 1	July 8	7400
Trimmed.	Hoot Gibson	July 8	July 22	5000
Her Night of Nights.	Marie Prevost	July 1	July 22	5000
Perils of the Yukon.	Wm. Desmond Serial	July 8		
Afraid to Fight.	Frank Mayo			4800
The Married Flapper.	Marie Prevost			4800
The Loaded Door.	Hoot Gibson			
Bath Day.	Harry Sweet			2000
Dead Game.	Art Acord			2000
Don't Shoot.	Herbert Rawlinson			5130
Accidents Will Happen.	Neely Edwards			1000
Kid Love.	Century Kids			2000
Come Clean.	Tom Santchi			2000
Paid Back.	Gladys Brockwell			
The Wall Nut.	Roy Atwell			1000
Hickville's Romeo.	Lee Moran			2000
Tracked Down.	Art Acord			2000
Top o' the Morning.	Gladys Walton			1000
Matinee Idles.	Neely Edwards			1000
Sure Shot Morgan.	Special			2000
Cured.	Queenie			2000
The Gypsy Trail.	Art Acord			2000
The Galloping Kid.	Hoot Gibson			1000
Young Ideas.	Roy Atwell			1000
In the Days of Buffalo Bill.	Art Acord-Serial	Sept. 2		***
Foolish Lives.	Lee Moran			2000
The Soul Herder.	Harry Carey			2000
Caught Bluffing.	Frank Mayo			2000
Off the Earth.	Neely Edwards			1000
The Radio Hound.	Brownie			2000
White and Yellow.	Jack Mulhall			2000

VITAGRAPH

Too Much Business.	Special	Apr. 8	May 20	6100
Gypsy Passion.	French Prod.	Apr. 8	May 6	5601
My Wild Irish Rose.	Special	June 24	July 1	7650
Island Waves.	Corinne Griffith	Apr. 1	Apr. 23	5000
A Virgin's Sacrifice.	Corinne Griffith	July 1	Aug. 12	4867
The Man From Downing Street.	Earle Williams	Apr. 1	Apr. 29	***
Restless Souls.	Earle Williams	June 24	July 22	5000
A Guilty Conscience.	Antonio Moreno			

(Continued on following page)

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	Review	Consensus	Footage
The Angel of Crooked Street	Alice Calhoun.....	June 17	5270
The Silent Vow	William Duncan.....	Apr. 15	4600
The Ladder Jinx	Special	July 22	5068
Divorce Coupons	Corinne Griffith.....	July 1	5249
The Girl in His Room	Alice Calhoun.....	July 1	4523
A Pair of Kings	Larry Semon.....	July 8	2000
Golf	Larry Semon.....	Aug. 26	2000
A Girl's Desire	Alice Calhoun	Sept. 2	4950

MISCELLANEOUS**J. STUART BLACKTON**

The Glorious Adventure.....Lady Diana Manners.	May 6	May 20	7730
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M. J. BURNSIDE

Yankee Doodle, Jr.....	Mar. 18	Apr. 22	5000
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FEDERATED EXCHANGES

The Whirlwind	Joe Rock.....	2000
Beware of Blondes.....	Hallroom Boys Com.....	2000

F. J. GODSOL

Sherlock Holmes	John Barrymore.....	May 20	June 3	8000
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HARRY LEVEY

Around the World With Burton Holmes	May 6	11500
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PIONEER FILM CORP.

Beyond the Crossroads.....Ora Carew.....	Apr. 3	5000	
The Crimson Cross.....Margaret Beecher.....	May 6	June 3	5000

PRIZMA

The Land of the Red Man.....	Aug. 5	1000
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M. J. WINKLER

Felix in the Swim.....Cartoon	July 29	1000
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STATE RIGHTS**IVAN ABRAMSON**

The Wildness of Youth.....All-Star	Aug. 26	7000
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ANCHOR FILM CORP.

The Storm Girl.....Peggy O'Day	Aug. 26	5000
The American Toreador.....Bill Patton	Sept. 2	5000

AFFILIATED DISTRIBUTORS

I Am the Law.....Curwood, Author.....	May 27	July 15	6800
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ARTCLASS PICTURES

After Six Days.....Bible Pictures.....	Apr. 1	10000
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AYWON FILM CORP.

Across the Border.....Big Boy Williams.....	Apr. 1	5000
Silent Shelby.....Frank Borzage.....	May 20	5000
They're Off.....Anchor Prod.....	May 27	5000
White Hell.....Bartlett Prod.....	May 27	6100

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half	1475	
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CLARK CORNELIUS

The Hate Trail.....	May 13	4588
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T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2	2000
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EQUITY PICTURES

The Worldly Madonna.....Clara K. Young.....	Apr. 15	Sept. 2	6000
The Hardest Way.....Fannie Ward	July 29		5400
What's Wrong With the Women?.....Goodman Prod.....	Aug. 12		6000

C. B. C.

	Review	Consensus	Footage
Life's Greatest Question.....Roy Stewart	Aug. 19	5000	
Sunrise Comedies	Billie West.....	2000	
Cap's Kidd	Eddie Polo Serial.....		
More to Be Pitied Than Scorned	Special	July 29	5800

DI LORENZO, INC.

The Trail of Hate.....Big Boy Williams.....	June 3	June 24	5000
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GEOGRAPHIC FILM CO.

	Review	Consensus	Footage
The Garden of Gethsemane.....	Biblical Story	May 13	1000

PHIL GOLDSTONE

Watch Him Step.....	Richard Talmadge	May 13	5000
When East Comes West.....	Franklyn Farnum	5000	
The Cub Reporter.....	Richard Talmadge	5000	
Smiling Jim.....	Franklyn Farnum	5000	
Deserted at the Altar.....	Special	5000	
Texas	Franklyn Farnum	5000	
Lucky Thirteen	Richard Talmadge	5000	
Wildcat Jordon	Richard Talmadge	5000	

G. H. HAMILTON

In Self Defense.....	May 6	4900
When Knights Were Bold.....		5000

HOUDINI

The Man From Beyond.....	Houdini	Apr. 15	May 20	6000
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LEE-BRADFORD

Determination.....	'Jan. 21	Apr. 8	5000
Flesh and Spirit.....	Apr. 15		2000
Squirrel Comedies			2000

AL LICHTMAN CORP.

Rich Men's Wives.....	Gasnier Prod	Sept. 2	6500
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BERT LUBIN

Partners of the Sunset.....	Allene Ray	Apr. 29	4950
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O'CONOR PRODUCTIONS

No Brains	Billy Franey	2000
Highly Polished	Billy Franey	2000
Piece in Pieces	Billy Franey	2000
Hot and Cold	Billy Franey	2000

PACIFIC FILM COMPANY

The Able-Minded Lady.....	Mar. 11	5000
The Forest King.....	Mar. 25	5000

PRODUCERS SECURITY

Welcome to Our City.....	Maclyn Arbuckle	5000
Squire Phin	Maclyn Arbuckle	5000
The Country Flapper	Dorothy Gish	5000
Trail of the Law	Wilfred Lytell	5000
The Man Who Paid	Wilfred Lytell	5000
Mr. Potter of Texas	Maclyn Arbuckle	4400
The Wolf's Fangs	Wilfred Lytell	5000
In the Night	All-Star	5000
Irving Cummings Series	Two-Reelers	2000

RIALTO PRODUCTIONS

The Wolf Pack.....	Apr. 15	5000
Nine Seconds From Heaven.....	Danish Production	5000

RUSSELL PRODUCTIONS

Bulldog Courage	George Larkin	4900
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SECOND NATIONAL

Her Story	Madge Tilleridge	5000
The Night Riders	Western Story	5750

W. M. SMITH

So This Is Arizona?.....	Franklyn Farnum	5800
The Angel Citizen	Franklyn Farnum	4200

SACRED FILMS, INC.

Abraham and Sarah	Bible Picture	1000
Abraham and Lot	Bible Film	1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison	2000
Tweedy Comedies		

WILLIAM STEINER

The Heart of a Texan	Neal Hart	4300
West of the Pecos	Neal Hart	4300

WARNER BROTHERS

Your Best Friend	Vera Gordon	2000
F. O. B. Africa	Monty Banks	2000

WESTERN PICTURES EXPLOITATION CO.

Hell Hounds of the West	Dick Hatton	5000
The Man From Hell's River	Apr. 19	5000
Ridin' Wild	Roy Stewart	5000
Four Hearts	Dick Hatton	5000
According to Hoyle	David Butler	5000
Bing, Bang, Boom	David Butler	5000
Flesh and Blood		

PROJECTION

By F. H. RICHARDSON



Fireproof Room

From Indianapolis, Indiana, comes the accompanying photograph of the projection room of the Apollo Theatre of that city. The sender says:

Here is photograph of the projection room of the new Apollo theatre in Indianapolis. From the fire resisting standpoint the booth (you said projection room a moment ago. Ed.) is said to be the most modern and complete in the United States. The room was designed by Vonnegut, Miller & Bohn, Indianapolis, Indiana, architects, in collaboration with the fire engineers of Stone, Stafford & Stone, an Indianapolis insurance concern.

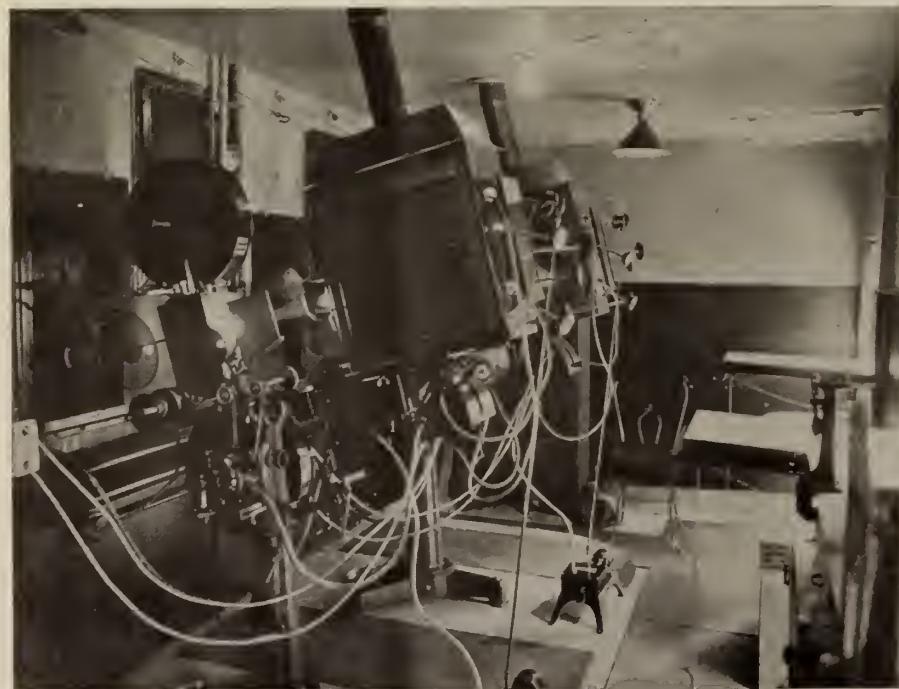
The booth which contains all latest improvements as to construction and safety devices, as recommended by National Board of Fire Underwriters, is concrete throughout. It has one door only, leading up from the theatre proper. This door is of standard metal, which automatically closes by a chain and weight arrangement.

The openings in front of the booth ("Booth," a house or shed built of boards, boughs of trees, or other slight materials, for temporary occupation. Webster. Ed.) are protected by 3-16 inch solid steel plates, which automatically close in case of fire. Above each projection machine (Projector. Ed.), is a fusible link which, in case of fire, melts and causes the steel shutters to close all openings, thus cutting off the room (it's a room again now, Ed.) from the theatre.

At the side of each machine (projector. Ed.) is a hand extinguisher placed near the door of the room. All films when not in use are kept in approved metal cases in the booth (it's a booth again. Ed.)

Metal Rewind Table

The table on which the rewinding of film is done is of metal. Fresh air is supplied to the operator (projectionist is meant. Ed.)



PROJECTION ROOM
Of the Apollo Theatre, Indianapolis

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail or matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

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from a 10-inch electric fan, which brings the air through a specially constructed stack through the roof of the theatre, insuring a current of cool air throughout the booth at all times.

There is not a piece of wood in the booth. The machines (projectors. Ed.) are Simplex, Type S. They are equipped with Peerless arc controllers.

Free Criticism

I shall freely criticise this room, and not only offer space for the refuting of my criticism, but invite its use by those claiming the room to be a model, by the theatre management, by the projectionist, by the National Board of Fire Underwriters or by any one else. That is fair enough, is it not?

In the first place, the describer says, it is "fire resisting." The walls, and presumably the ceiling, too (though it is not so stated), being of concrete, we may assume that if the ceiling be properly supported, as it doubtless is, the statement is evenly and exactly correct. The room is "fire resisting," but once we pass that fact, the builders of this room and I reach a parting of the ways and I am not in any degree influenced by whether the N. B. of F. Underwriters sanction the things we see in this room or not.

First and foremost, that "ten inch fan" would condemn the installation if nothing else were wrong, and when we consider that it is presumed—I doubt it, but it is so set forth—to pump air INTO this room it is all the worse, unless it pumps it into the room near the floor line, and there is a very much larger fan to suck it out through the ceiling. And even this would be unsafe unless there be TWO exhaust fans, one of which is kept CONSTANTLY RUNNING DURING THE TIME PICTURES ARE BEING PROJECTED—unsafe because if there be but a single fan it might be out of order at the time a fire occurred.

The Port Shutters

And now let us examine those port shutters and their means of suspension, concerning which there is very evident pride. Firstly, the lens port has not been reduced to the actual size of the effective beam, so that all the halo light is passing through, reaching the screen and injuring the definition of the picture. This, of course, has nothing to do with "fireproof," and is entirely the fault of the projectionist himself.

Examine the projection circuit outlet location. How many of you would approve of them, though this, too, has nothing to do with fireproofing. Next examine the master cord fuses. NOTICE THEIR LOCATION! Note that there are METAL FUSES ONLY, located at least two feet from seat of fire. MENTALLY ESTIMATE THE PROBABLE TIME, IN SECONDS, BEFORE THOSE FUSES WOULD MELT. Do you see any evidence that there is a fuse over and NEAR the rewinder?

Let us visualize a fire in that room, which we all hope will never occur. It starts at the projector aperture. WHAT HAPPENS?

Why just about this: The show stops. There probably has been a smudge on the screen, and maybe even a photograph of the blaze was projected. It is a matter of fractions of a SECOND NOW TO AVERT A STAMPEDE, AND THOSE FUSES WON'T GO FOR FIVE OR SIX SECONDS AT THE VERY LEAST—maybe a much longer time. The attention of the audience has been directed directly to the projection room.

If only the stoppage of the show has been apparent there nevertheless will be those who will turn and look. THOSE SHUTTERS MUST DROP WITHIN ONE OR TWO SECONDS OF THE START OF

THE BLAZE IF THERE IS TO BE CERTAINTY OF AVERTING A PANIC. Once let Mr. or Mrs. Solid Ivory Top get a glimpse of smoke at or through a port and it's all off. "FIRE" they scream and sprint down an aisle, and they and the rest of the S. I. Top family pile up in a heap.

What Constitutes Protection

Fire resisting walls alone do not, therefore, constitute protection for an audience. Also fire resisting walls plus quick dropping shutters do not either. What is needed to protect an audience adequately are three (3) elements, viz: (a) Fire resisting walls. (b) Port shutters which will drop automatically (because we may not depend with certainty on the projectionist to drop the port shutters manually. He is, I am sorry to say, very often at some distance removed from the projector and might not even know of the fire within from one to four or five seconds) within not to exceed two (2) seconds of the start of a fire. (c) An exhaust fan running, of sufficient size, to pump out all the smoke and gases generated fast enough to suck air in around the crevices surrounding the port shutters and door. This fan must not be directly in the exhaust pipe, but removed therefrom so as to be thoroughly protected from the heat of the fire, operating the exhaust on the injector principle. The whole point is to prevent Mr. or Mrs. Solid Ivory Top seeing any fire or smoke at all.

The quick dropping of port shutters, automatically, may ONLY be secured by installing FILM fuses where the fire will strike them instantly it starts, with metal fuses, if desired, elsewhere. Projector manufacturers could serve the industry a good turn by devising a film fuse which would enter the upper magazine at the fire trap, the master cord of the port shutters to be attached thereto. It is practical and can be done, and done cheaply and efficiently. There should also be a film fuse immediately over the rewinding table, and not more than one foot above the rewinder; also one over the film cabinet and every other probable seat of fire, all in one master cord, of course.

No Harm in Wooden Table

The absence of wood in a projection room (tables, etc., I mean) amounts to nothing in safety to the audience. Wooden shelves and tables do no harm at all, especially if soaked in fireproofing solution, because by the time wood would begin to burn the audience would either be out of the theatre or damaged all it could be. A projection room fire in itself injures no one outside its walls. All danger comes from the PANIC.

The National Board of Fire Underwriters is a most estimable and able institution, BUT it approves of some things in connection with projection rooms which show it has things yet to learn about fires in projection rooms, and what constitutes the danger therefrom, and its disapproval of a wooden table or shelf, therein, when the room walls, etc., are fireproof, verges on nonsensical. If any Underwriter official, or any one else, can point out wherein a wooden rewinding table or shelf adds appreciably to the fire danger in a modern projection room I will most humbly apologize and retract my statement to the contrary.

Don't Get Peeved

Now, gentlemen, of Indianapolis, don't get peeved or excited. The Apollo projection room is a very good one AS SUCH ROOMS GO. What I object to is the assumption that it is a model, when so many of its provisions are very far from being that. IF YOU CAN SHOW THAT I AM IN ANY DEGREE WRONG I WILL BE GLAD TO PUBLISH THAT FACT, because if I am wrong no one wishes to know that fact sooner than I. However, you will have to SHOW ME.

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Successful

A projectionist located in the Green Mountains, which rear their heads around the old Richardson homestead, long since deserted by the Richardson tribe which stopped grubbing a living from the rock ribbed hills and moved to the golden west, writes:

Have been successful, through the aid of the handbook and projection department, I am moved to ask you to inform me as to what I must know in order to obtain a Massachusetts license. On October 15 I will have had eight years' experience in projecting motion pictures, using two projectors.

Five of those years was with Powers Six As and three—the last three—with Simplex, three to four shows a week. Have never had a breakdown and have never had anything but 110 volt, 600 cycle "juice."

Many times have had to "get by" an entire show with 60 to 65 volts, and that I have been able to do these things is entirely due to the department and the handbook.

I now have a chance for something better. I feel that I have made good here as summer visitors from New York City come to the show night after night and go away saying "it is fine." I want to make good in the next place, which will be a Massachusetts theatre seating 1,200, with up-to-date equipment; but I must have a license.

Can you tell me at least some of the questions I will be confronted with; also where I must apply for license? Also would I be obliged to join a union? When can I get the latest handbook?

Examination Weak

In the matter of the Massachusetts examination I can offer you no direct help. The examiner who is worth the powder it would take to blow him up seeks only to find out what you do and do not know. Naturally he would, unless he be a nincompoop entirely (and Massachusetts examiners are not of that variety, though I hold the Massachusetts examination too

lamentably weak in some respects), the examiner will first of all inquire as to what experience you have had, and what effort you have made to equip yourself with knowledge. He will then most likely examine into your knowledge of electrical action; the action of 3-wire circuits; grounds and ability to test for same; your knowledge of fuses and your knowledge of the equipment with which you are likely to be placed in charge, which will include transformers, switches, motor generators, etc.

Works This Way

It usually works about this way: First an examiner finds the applicant has had actual experience. He then asks a question, for instance, to test the applicant's knowledge of electrical action and gets an unhesitating, competent reply which shows the applicant really knows what he is talking about. He asks another question or two and receives prompt, competent answers, whereupon he concludes the applicant really understands electrical action at least fairly well.

He then asks, for instance: "Describe the construction and electrical action of a transformer." The reply is, we will assume prompt, unhesitating and fairly complete because no further questions are asked on that subject because the reply indicates that the man has actual knowledge of transformer action. But suppose the reply is, on the contrary, hesitating and incomplete. There then is doubt. The hesitancy and incompleteness may be due merely to difficulty the applicant has in expressing his ideas, or may be due to nervousness. The examiner, therefore, asks other questions—maybe a lot of them—to find out exactly what the man really does know about transformers.

And Thus It Goes

And thus it goes all through the examination. You will therefore see why I cannot help you, except by telling you some of the PROBABLE points you will be examined on. You may, or may not be examined on projection optics. You will doubtless be asked to thread a projector, and may be required to project a picture. You will almost certainly be asked to make the necessary electrical connections and get a light. To find out when and where you can make application and be examined, address the Department of State Police, Statehouse, Boston, Mass., telling them what city you propose to work in. You must be licensed. Whether you will have to join a union or not will depend upon whether the city you work in is organized or not—the projectionists therein, I mean. If it is, then you may have trouble, as the union cannot be compelled to accept you into membership, no matter how competent you may be, and most likely will not do so if any of their members are out of work.

The new handbook will be out by the time this is printed, so send in six dollars at once. It is as much in advance of the Third Edition, which you have, as the modern projector is ahead of those used fifteen years ago—and that is no "bluff" or idle words either!

Engineers Meeting

The Society of Motion Picture Engineers will hold its fall meeting, October 9, 10 and 11, in the Power's Hotel, Rochester, New York. Committees are already at work preparing an elaborate and excellent program.

It is expected that the research department of the Eastman Company will give demonstrations which will be of great interest, though this is at this time pure speculation, the company having made no public announcement of anything of the sort.

Better Equipment

Conducted by E.T. KEYSER



Many and Magnificent Features Mark the New Eastman Theatre

THE opening of the Eastman Theatre, George Eastman's gift to the City of Rochester, on Labor Day, will mark an important date in motion picture theatre history.

The theatre has a frontage on Gibbs street and Main street east of 250 feet. The rear of the building, on Swan street, is 120 feet. Its depth, from Gibbs street to Swan street, is 180 feet, and its height, 80 feet.

The design of the exterior is a simple and dignified adaptation of the Italian renaissance and the material, Indiana limestone. The lower story is of heavy rusticated masonry, above which is the main wall with spaces divided by Ionic pilasters, surmounted with a simple classic cornice. Above this cornice is a low wall or attic, crowned with a metal crestage. The roof is covered with Spanish tile, variegated red in color and slopes to the parapet coping. At the entrance at the corner of Main street east and Gibbs street, the wall is set back and great Ionic columns take the place of the pilasters. These columns are of richly veined Brocodilo marble. The center feature of the roof is topped off with a flagstaff, surmounted by a four-foot bronze casting of an eagle in silhouette.

Quoins At All Corners

The walls of the Swan street facade are of buff brick, with limestone quoins at all corners, limestone trimmings in general, and are surmounted by a limestone cornice and parapet coping.

There are three distinct main sections in the theatre:

First, the portion to which the public is admitted and will occupy during performances, namely, the main auditorium, mezzanine gallery, and main balcony; and the portion to which the public will have access, such as the main lobby, mezzanine and balcony foyers, rest rooms, retiring rooms, check rooms and executive offices.

Second, the stage section and all trap and working spaces, such as fly galleries and gridirons, the dressing-room section and the immense space occupied by the eight chambers of the great organ.

Third, the spaces in the attic and basement given over entirely to the heating and ventilating system.

Many Minor Sections

There are three minor sections, namely: First, the service departments and workrooms which include the front part of the basement occupied by the operating staff.

Second, on the sixth floor is a studio, equipped with complete projection machines, screen and organ, which will be devoted to the teaching of musical accompaniment of motion pictures. This studio is 25x40 feet in size.

Third, the library for sheet music used by the orchestra, the musicians' rest room and the large tuning room for the orchestra. These are housed in the basement of the east wing of the School of Music Building.

The library is said to be the largest and most complete of its kind in the country, requiring the services of a staff of five to arrange and keep the scores available for the use of the orchestra when called for.

Auditorium 140 Feet Wide

The main auditorium is 140 feet wide at its widest point and 135 feet deep from the exit vestibule to the proscenium arch. The seats are divided by four main aisles, two side aisles and three cross aisles. The main

12 feet wide, and extending across the entire width of the building, is separated from the mezzanine gallery by a colonnade of 10 marble columns. In the center of the foyer is an alcove, 12x25 feet, for use as a lounging and smoking room. The floors of both foyer and alcove are of marble, with marble wainscoting, pilasters and trim. The furnishings of the foyer include seating accommodations for forty-five, with smoking stands, affording a place for that number of persons to sit and smoke while watching the pictures.

The mezzanine gallery, directly in front of the foyer, has a seating capacity of 360. It is suspended about 12 feet above the main auditorium, but because of its shallow depth does not interfere in any way with the line of vision from the last row of seats on the main floor. The distance from the rail of the gallery to the stage is 90 feet.

Large Check Room

Directly off the southwest end of the mezzanine foyer is a large check room which will be used chiefly on concert nights. North of the alcove is located a retiring room and lavatory for women, equipped and furnished similarly to that on the main floor. South of the alcove is a lavatory for men. On the extreme northwest end is a stair hall, 25x50 feet, from which staircases lead to the main floor below and the balcony above. Directly to the north and west of the stair hall is located the section given over to the public offices, general manager, publicity, etc., together with lavatories and retiring rooms for the office staff.

Another foyer, 21 feet wide and 175 feet long, is located between the mezzanine gallery and main balcony. This is decorated similar to the foyer below, having marble floor, wainscoting and pilasters, with a vaulted and groined ceiling. On the east side of this foyer are two hallways leading to the main balcony. Between these is located another large checkroom, to be used for concerts. Opening off the center of this foyer, directly opposite the check room, is a hospital room for use in emergency cases. Opening off the northwest end of the foyer is a men's smoking room and a women's retiring room, together with lavatories opening off both rooms.

Screening Room

Above the balcony foyer and under the upper part of the main balcony are located the offices of the orchestra conductor and his assistants, scorers, etc. Also on this floor is located a small projection room and workrooms. This projection room, equipped with two Simplex Mazda projectors, is 26x26 feet in size, for the viewing and selection of the films for the theatre. Here is where the orchestra conductor and general manager select the various musical compositions for the accompaniment and interpretation of the pictures shown on the theatre screen.

The grand balcony, which is directly over the balcony foyer and also overhangs and



GEORGE EASTMAN
The Donor of the Theatre

aisles are three feet wide at the stage and five feet at the rear; the side aisles two and one-half feet wide. Two of the cross aisles are five feet wide and the foyer at the rear, 10 feet wide at its narrowest point and 18 feet at the exit doors.

There are numerous exits from the main auditorium opening into the north and south exit courts and into the exit vestibule on Gibbs street. The Gibbs street exit vestibule is 12 feet wide and 90 feet in length, and has nine pairs of doors opening into Gibbs street. It is constructed of marble base, wainscoting, pilasters and floor, with an ornated ceiling. Off this vestibule is a small checkroom used chiefly for motion picture performances. Adjoining the checkroom and opening off the lobby is the house manager's office and the entrance to the elevator.

In the rear of the auditorium on the north side is a retiring room for women, equipped with mirrors, dressing and writing tables and complete furnishings.

Five Staircases

From the rear of the main auditorium five main staircases lead to the mezzanine and balcony foyers. The mezzanine foyer,

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projects beyond the mezzanine gallery, has a seating capacity of 1,116. Its level at the rail is 30 feet above the auditorium floor and the distance from the rail to the stage is 80 feet. At either end of the rear of the balcony is a six-foot fire stair leading directly to the street and also to the roof. This staircase is in addition to the staircases, hallways, etc., already described.

To the rear of the main balcony is a telephone room in which are located telephone switchboards and other apparatus controlling telephones in both the theatre and the School of Music.

Above the main balcony is a floor given over to the main projection room, rewind room, poster artist's studio, art director's offices and the studio, 20x30 feet, for the teaching of musical accompaniment of motion pictures. The main projection room is equipped with three motor-driven Simplexes with Simplex Sun-Light high intensity lamps, and Bausch & Lomb lenses; also two Simplex spotlights and color diffusers. The studio is equipped with a separate projection booth, screen and a specially designed organ.

To the north of the poster artist's offices is located a steel and concrete fireproof vault in which will be stored all film not in actual use.

Staircases Are of Marble

The various main staircases leading to the mezzanine and balcony foyers are of marble, with side walls of Silverdale stone. On the large landings of these staircases will be exhibited paintings of well-known artists, and these will be changed from time to time as are the paintings in the main corridors of the School of Music.

There is a beautiful elliptical staircase leading from the southeast corner of the auditorium, giving access to the mezzanine and balcony foyers and to the first and second main corridors of the School of Music. This staircase will be used chiefly by subscribers having seats in the mezzanine gallery for concerts. This staircase is constructed entirely of marble, with walls of Silverdale stone, and has a domed ceiling. There is a separate entrance opening into this staircase from Gibbs street. From

the main floor of the auditorium there are two special staircases opening on to bridges across the south exit court which gives access to the main corridors of the School of Music, which will be used as promenades between numbers of concert programs. At the Swan street end of the first floor corridor are two marble columns surmounted by an arch, under which is the grand staircase of marble and bronze leading to the corridor on the second floor.

On the fifth floor of the dressing room section is a room given over to pumps and motors connected with the heating and ventilating apparatus.

The sixth floor is given over entirely to the large heating and ventilating plant.

The seventh floor is devoted chiefly to the automatic sprinkler system. Here are located the two 6,000-gallon storage and pressure tanks for the sprinkler system, together with their auxiliary motor to supply power for the large fan of the heating apparatus on the floor below.

Attic Over Auditorium

There is an attic over the entire main auditorium which has a height of 20 feet from the ceiling of the auditorium to the center of the roof trusses. This is filled with a maze of heating and ventilating pipes and ducts and electrical lines. Here also are located the spotlights which play from trap doors in the ceiling of the auditorium to the stage and also to the eight mural panels on the north and south walls of the auditorium. In the center of the attic is located the echo organ chamber of the theatre organ.

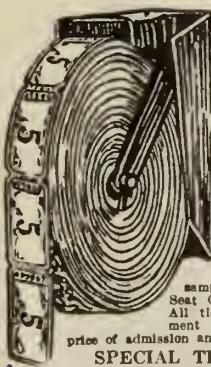
Access to all pipes and valves in the attic is made easy by numerous steel runways suspended from the roof trusses. These runways enable the engineering force to thread their way to any point in the attic for necessary repair work.

The attic space is also used as a ventilating chamber for the auditorium, the ventilation being accomplished by grilles and perforations in the ornamentation of the auditorium ceiling.

Located on the main auditorium roof is a large pent house which houses two ventilating fans, motors and controlling devices



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for ventilating the attic space. Easy access from one roof level to another is accomplished by a series of steel ladders and stairs.

In the portion of the basement accessible to the public are located the main lavatories. There is one main lavatory for men in the southwest section, connected with a large smoking room, and one for women in the northwest section, connected with an anteroom and also with the women's retiring room on the main floor. The remainder of the public space in the basement is taken up by two large check rooms, two large halls from which two staircases, each eight feet wide, lead to the rear of the main auditorium. The women's anteroom is furnished with dressing tables and conveniences similar to those in the retiring room on the main floor. The smoking room has a tile floor and a fireplace.

Basement Given to Service

The remainder of the front part of the basement is given over to the service department which includes separate rest rooms and lavatories for girl ushers, cleaning women, male ushers, porters and head usher. Incorporated in the rest rooms are lockers and showers. In addition there is a storeroom for general supplies, one for uniforms and a fireproof vault for tickets, stationery, and also washrooms for the janitor, house electrician, carpenter and painter.

In the rear of the basement are separate lockers and lavatories, including showers, for the musicians and stage hands; and three motor rooms, one for the organ blower, one for the air compressor which maintains the pressure for the thermostatic control, and one for the trunk lift machinery. Here also, is an electric shop for the stage electrician, and directly under the center of the stage is the trap space, which is specially constructed to permit the removal of any portion of the stage over it.

From the southeast corner of the basement one has access to the main tunnel and all branch tunnels under the theatre. Also from this section of the basement is a door leading to the east wing of the School of Music basement, in which is located the theatre musicians' rest room, the large tuning room and the sheet music library.

Under the south court is the main tunnel which connects the boiler house on Swan street with both the theatre and School of Music buildings by use of side tunnels, trenches, etc. This main tunnel is from 10 to 25 feet in width, 175 feet in length and 11 feet high. In this tunnel is run all the power, steam and water mains and various other piping. It also houses a considerable amount of equipment, including the vacuum cleaning machines, auxiliary blower and motor for the theatre organ, pressure pumps which maintain pressure on the auto-

matic sprinkler system, toilet room vent fans, vent fans for the local venting system, sump pumps, etc. From this tunnel numerous branch tunnels lead into both the theatre and School of Music. From this tunnel two large pipe shafts lead to the heating apparatus in both the theatre and School of Music.

Kansas City Planning a Negro Picture House

A new picture theatre for negroes is being financed by a group of colored business and professional men of Greater Kansas City.

The new theatre, which will be known as the Washington, has been designed by Victor De Foe and will cost approximately \$350,000.

The location chosen is at the corner of the Paseo and the Parade and extends to Vine street, covering half a block.

The architecture will be of modified Spanish mission, with a main tower. The building will be two stories high, accommodating sixteen shops on the main floor and twenty-two offices on the second.

In addition to the theatre proper, which will have a seating capacity of 2,000, and a stage thirty by thirty-six feet, there will also be a roof garden with two pergolas, a basement club and grill room and a swimming pool.

Construction on the building will, it is stated, commence in about thirty days.

New Concerns

Two new motion picture concerns, with an aggregate capital of \$250,000, has just received charters at the office of the Massachusetts secretary of state. Both are to be located in Boston. They are as follows:

Franklin Film Company, capital, \$50,000. Incorporators Charles H. Cleaves, Rockport; Frederick W. McCarter, Brookline; William C. Hutch, Marlboro.

Morton Theatrical Amusement Company, capital \$200,000. Incorporators Samuel Simons, Max Risman and Celia Epstein, all of Boston.

Vallen Moves

The E. J. Vallen Electrical Company, of Akron, manufacturers of the Vallen automatic curtain machine, have moved into their new quarters at thirteen South Canal street.

The move was forced upon the Vallen Company by the necessity for securing increased facilities to meet the growing demand for their apparatus, which has been finding so much favor among the better class of houses.

LUDWIG G. B. ERB,
PRESIDENT



LABORATORIES AND STUDIO

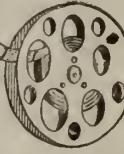
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NEWS AND PROPERTY GAZETTE

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NEW YORK

A New Theatre to Be Built in Endicott, N. Y.

A certificate of incorporation of the Endicott Theatre Corporation, Inc., has been filed in the county clerk's office in Binghamton, N. Y. Ned Kornblite, David Cohen and Fred J. Gillen, all of Binghamton, are named as the directors.

The certificate says the company has been formed to purchase, lease, hold and manage theatres, opera houses, moving picture houses and similar places of amusement. The amount of the capital stock is given as \$80,000. The company will build a new theatre in Endicott, N. Y.

Mrs. Rappaport Sells the Crescent Palace

Mrs. Jennie Rappaport has sold the Crescent Palace Theatre at 3265 Dundas Street West Toronto, to Bernard Press for \$38,000. This theatre, which has long been successfully operated in the Northwestern section of the city, is of solid brick and stone construction with a frontage of 30 feet and a depth of 137½ feet.

Houses Re-opening

The Palace Theatre at Oklahoma City will reopen August 27, with pictures and musical comedy as the attractions.

The Orpheum of the same city, will reopen September 16, with pictures and high grade vaudeville as the policy.

Both theatres have been dark all summer.

Northwestern Notes

The Hospital ship "Mercy," part of the Pacific Fleet, which spent most of the summer in Puget Sound waters, left for the South with a Power projector equipped with the new roller pin intermittent movement.

* * *

B. N. and R. M. Barnett are scheduled for a September 20th opening of their new house in Grand View, Wash. The entire equipment including late model Power projectors with roller pin intermittent movement and governor speed controls, has been supplied by the Theatre Equipment Co., distributors for Power Projectors, for the Northwest territory.

* * *

A. H. MacDonald, of Eugene, Oregon, is remodeling his Castle Theatre. He has let contracts to B. F. Shearer, Inc., Northwest distributors for Simplex Projectors.

FOR LEASE

NEW, MODERN THEATRE IN TOWN OF 3,500; FULLY EQUIPPED FOR PICTURES AND ROAD SHOWS. NO POSITION. PLANT COST \$35,000 AND SEATS 550. LONG LEASE AND LIBERAL TERMS TO ACCEPTABLE PARTY. LOCATION, SOUTHEAST VIRGINIA.

Address

Suffolk Amusement Corp.
SUFFOLK, VIRGINIA

THEATRES WANTED

WANTED—To lease modern theatres seating 1,000 or more—for term of years in towns of 15,000 to 50,000 population in New York, New Jersey, Pennsylvania, or New England by experienced and financially responsible parties. Address, with full particulars in detail, Non-Payable Theatres Preferred, Box 276, care of Moving Picture World, New York City.

CLASSIFIED ADVERTISEMENTS

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Minimum charge 60c**

Terms, strictly cash with order

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EXPERIENCED MUSICAL DIRECTOR (Violinist) wants position. Union. Competent, reliable. Large library. Expert picture cueing. Stage Prologues. All references. Prefer first-class motion picture theatre, in live city. Box 275, care Moving Picture World, New York City.

AT LIBERTY—Orchestra leader, for September. Competent, reliable; expert picture scoring; staging prologues; original ideas; pleasant personality. Own large library. Only exclusive theatres considered. Address A. C. F., care Moving Picture World, New York City.

ORGANIST of exceptional ability and experience desires engagement in first-class theatre. Expert picture player, recitalist and concert performer. Familiar with all makes, large instrument preferred. Splendid library all classes of music. Union. Wire or write Arthur Edward Jones, Box 194, Portsmouth, Virginia.

NOTICE TO FILM EXCHANGES: I want to get in touch with film exchange requiring manager, branch manager or salesman. Know the film business. Have office and selling experience. Address P. O. Box 605, Pittsburgh, Pa.

No Exhibitor

Feels Really Certain Regarding the Merits of Films or Equipment Unless He Sees Them Advertised in

The Moving Picture World

He KNOWS

That Only Reliable Concerns Can Gain Admission to the Columns of the MOVING PICTURE WORLD



You Can't Buy Better Pictures But You Can Make Pictures Better

EVERY theatre owner has an opportunity to buy the "big pictures." You can't beat your competitors by buying better pictures, but you can beat them by making pictures better.

The new Mov-Ezy, the chair that means "Ease at the Movies," makes this possible. It eliminates the interruptions occasioned by people passing along the rows while the picture is being shown. No longer is the story spoiled at its climax by spectators rising to cramped positions to permit others to pass. A quarter turn of the Mov-Ezy affords ample passage space, thus enabling every one to remain seated.

Mov-EZY

Means Ease at the Movies

Movie patrons appreciate the advantages of the Mov-Ezy. Actual tests show that people prefer them to any other theatre chair. They are noiseless in operation, keep perfect alignment with other chairs in the row, except when intentionally turned to one side, and offer a wide range of finishes designed to harmonize with any theatre interior.

Stop at our show room for demonstration or write for beautifully illustrated catalog.

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Sales Office

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New York

It Isn't As If It COST MORE!

IT could well bring more money, but it doesn't—and besides, you get four actual guaranteed advantages when you use the new

"FILM FAST"
TRADE MARK
PROJECTING REEL

THIS picture shows the two springs that fit "round-the-barrel" and the triggers that raise these springs—so that you can fasten a film end to the reel at once—quickly and surely.

And you use only the first finger and thumb of one hand to do it.

Showing the attaching springs that instantaneously grasp the film end and do not fray, or split the film.

Ask about the other THREE points that mean better projection.



FRANK MOSSBERG CO.
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POLI'S
New Palace Theatre
HAS INSTALLED
RAVEN HAFTONE SCREEN

RAVEN SCREEN CORPORATION
165 BROADWAY -:- NEW YORK

TransVerteR REDUCES POWER BILLS
MAKES BETTER PICTURES
Changes AC into DC, which is best for projection arcs. It automatically supplies the voltage needed without the use of wasteful ballast. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easy to control.
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"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
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EASTMAN POSITIVE FILM

Adds good photography to picture interest—gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

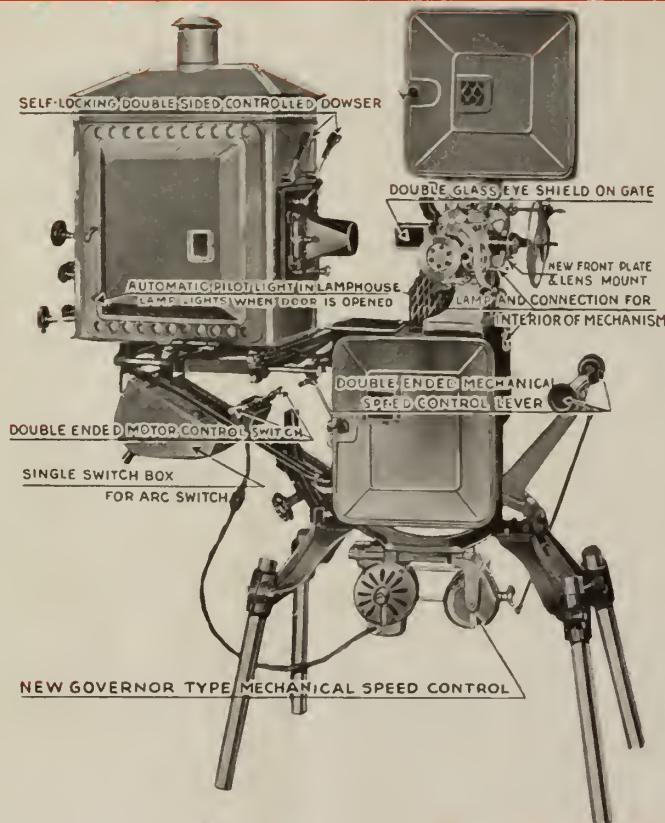
Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

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ROCHESTER, N.Y.

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THE LARGEST
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Moving Picture WORLD

Vol. 58, No. 3

SEPTEMBER 16, 1922

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Great Paramount Pictures 41

THE biggest thing Fitzmaurice has ever done.
One of the four biggest box-office attractions
of the season.

By Mary Johnston. Scenario by Ouida Bergere.



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No. 21

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PRESENTS A



George Fitzmaurice
PRODUCTION

"To Have ^{and}
To Hold"

WITH
BETTY COMPSON
and BERT LYTELL



Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

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SELZNICK'S

1922-23

Announcement

NEXT
WEEK

SELZNICK
PICTURES

Stronger than "The Old Nest"



Rememberance

A picture you will
remember
forever!

with

Claude Gillingwater
Patsy Ruth Miller
Cullen Landis

and

Kate Lester
Richard Tucker
Esther Ralston
Arthur Trimble

Lucille Ricksen
Dana Todd
Nell Craig
Max Davidson



FLORENCE VIDOR

IN "DUSK TO DAWN"

From the famous novel *THE SHUTTLE SOUL*

BY KATHERINE HILL

A KING VIDOR PRODUCTION
ASSOCIATED EXHIBITORS

ARTHUR'S KANE 2011

Last Week
at the
NEW YORK
CAPITOL
Direction S. L. Rothafel
World's Largest
Theatre



The picture is interesting. Miss Vidor is one of our favorites. Someone said the other day that he liked her work because she is a lady, and that is not such a poor explanation of her charm either.—Harriette Underhill in the *New York Tribune*.

The picture is very well done, with Florence Vidor playing both roles in a very pleasing manner. It is an interesting picture, absorbing and unusual.—*New York Evening Journal*.

An enjoyable film of an unusual story which has received the right treatment. Florence Vidor is another young woman who understands the art of acting before the camera's merciless eye. . . . She gives this part an individuality that is Miss Vidor's own.—*New York Evening Post*.

Florence Vidor is seen in a thrilling drama which gives this charming screen star a dual role. Splendid work is done in the picture.—Robert G. Welsh in the *New York Evening Telegram*.

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PATHE EXCHANGE
INC.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT



James W. Dean

The "Dean" of Newspaper Critics

Dean says: "This Comedy Reaches a High Level of Production!"

James W. Dean, the critic for the Newspaper Enterprise Association Service, says of "That Son of a Sheik"—

"This comedy reaches a high level of production. Its scenes are just as beautiful as those of the various feature pictures dealing with desert themes. Its story is

more interesting than most of them and its burlesque portrayal of desert life just as true to life as that of films which sought seriously to reproduce that life."

AND — He said it as part of a long newspaper review of the first of the new

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1922-23 SERIES

Dean's illustrated article will appear in hundreds of newspapers and your patrons will see it!



Contract for Christie Comedies NOW!

20 TWO-REEL COMEDIES 1922-23

They are
Nationally
Advertised



They are
Nationally
Advertised

EDUCATIONAL FILM EXCHANGES, Inc.

E. F. HAMMONS, President

A CRASHING, SMASHING, UP-TO-THE-MINUTE 20TH CENTURY STORY OF YOUNG PEOPLE!
GRAPHIC PRODUCTIONS PRESENT FOR BOX OFFICES

"WILDNESS OF YOUTH"



THE GREAT AMERICAN FLAPPER
CAN NOW SEE HERSELF!

READ THE TITLE AND TAKE A
GUESS HOW MANY YOUNG PE-
OPLE WILL DARE TO STAY AWAY!

ALL THE EXPLOITATION HELPS
YOU NEED. ASK US TO SEND A
SAMPLE OF THE SPECIAL "GOLD-
TIPPED WHISTLE CIGARETTES
WITH ENVELOPES." TIE THEM UP
WITH A CAMPAIGN ON THE QUES-
TION OF WOMEN SMOKING!

READ THE CAST—VIRGINIA PEAR-
SON—MARY ANDERSON—HARRY
MOREY—JOSEPH STRIKER—JULIA
SWAYNE GORDON—THURSTON
HALL—BOBBY CONNELLY.

A Cast Any Producing
Unit Would be Proud of!

Let the trade say the rest!
"An intensely human drama."—Harrison's
Reports.

"Good melodramatic story, logically told
—audience appeal—well sustained interest."
—Film Daily.

"Splendid cast—up-to-date melodrama."
—Motion Picture News.

"Powerful—dramatic—Abramson has given
trade what patrons are demanding."—Mov-
ing Picture World.

"Will rank with the best of recently
screened state right subjects."—Exhibitors
Trade Review.

"Well directed—exceptional cast—cleverly
told story—should find ready acceptance."
—Exhibitor's Herald.

"Powerful dramatic story—big surprise
ending."—Motion Picture Journal.

IRISH ROSE

CHICAGO DENVER

CHICAGO TRIBUNE

It's a nice change from the bobbed heads and abbreviated frocks of today, this glimpse back into Victorian times. The clank of swords and the musty scent of crinolines have charm that never dies. It's a delightful bit of nineteenth century drama.

Chicago Herald-Examiner

The story of "My Wild Irish Rose" is romantic and dramatic. There is a great deal of wit and beauty in the picture. You will be missing something out of the ordinary if you miss "My Wild Irish Rose."

From Chicago American

Pat O'Malley is a real Irish boy in a role that he evidently enjoys, and that he makes you like as much as he does. A small Irishman, Mickey Daniels, will make all freckled faced youngsters look to their laurels. Stratford's musical setting for "My Wild Irish Rose" makes a double reason for you to hurry there. Come on, let's go.

SAN FRANCISCO

From San Francisco Bulletin

"My Wild Irish Rose" abounds in dramatic situations. The arrest of the hero, his trial, banishment to Australia, his escape from the prison ship, a stirring battle atop a cliff, are but a few of them. The director has achieved an array of living and lovable characterizations that stand out with cameo brilliance.

From San Francisco Call

"My Wild Irish Rose," the feature photoplay at the Tivoli this week is a thing of beauty, and runs true to the atmosphere of the Emerald Isle. The picture has a good story, one which holds the interest at all times, and a splendid cast, the members of which give some fine character portrayals.

From San Francisco Chronicle

"My Wild Irish Rose" drew throngs that filled the Tivoli Theatre all day yesterday, crowds that laughed at the fun and thrilled over the dramatic situations of the story. A merry-faced youngster, Mickey Daniels, causes many a laugh before he does a thing. And he does a lot of them.

Charge to the account of _____		Term 12288												
<table border="1" style="width: 100px; margin-bottom: 5px;"> <tr><td>CLASS OF SERVICE</td><td>DESIRE</td></tr> <tr><td>Teletype</td><td></td></tr> <tr><td>Day Letter</td><td></td></tr> <tr><td>Night Message</td><td></td></tr> <tr><td>Night Letter</td><td></td></tr> <tr><td colspan="2">PARSONS SHOULD MARK ON A SEPARATE LINE THE CLASS OF SERVICE DESIRED. OTHERWISE THE MESSAGE WILL BE CONSIDERED A FULL-RATE TELEGRAM.</td></tr> </table>		CLASS OF SERVICE	DESIRE	Teletype		Day Letter		Night Message		Night Letter		PARSONS SHOULD MARK ON A SEPARATE LINE THE CLASS OF SERVICE DESIRED. OTHERWISE THE MESSAGE WILL BE CONSIDERED A FULL-RATE TELEGRAM.		\$ _____
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<small>Send the following message, subject to the terms on back hereof, which are hereby agreed to</small>														
August 14, 1922														
<small>John M. Quinn, General Manager VITAGRAPH Inc., 1400 Locust Avenue Brooklyn, NY</small>														
<small>Wild Irish Rose opened Isis Theatre Denver Saturday during hot weather at advanced prices with Grandma's Boy for opposition and in two days has played to sight thousand one hundred seventyseven paid admissions. Pleasing everyone and holding them out of eighteen hundred seat house</small>														
<small>Frank E. Hickey</small>														

From Denver Post ..

Mickey Daniels, with his justly famous freckles, is at the Isis this week, and you would think you were in a peaceful spot in old Ireland. The feature is "My Wild Irish Rose." An' shure, it's a foine picture, so it is. It is a strange coupling of two classics, a song and a story. One was sung to fame by Chauncey Oleott and the other was Dion Boucicault's "The Shaugraun." The combination of so many things, all tend to make an excellent entertainment at the Isis this week.

**A REAL special production.
All-star cast. Beautifully
screened. A ready-made
demand. Wonderful tie-up
plan. A sure-fire box office
opportunity.**

VITAGRAPH
ALBERT E. SMITH PRESIDENT

You Can't Afford To Miss Them

"Enclosed please find our check for \$7, in payment of renewal subscriptions for Mr. Tickner and Mr. Ball. As subscribers to your paper for—we think—eleven years, permit us to extend our congratulations to Mr. Welsh, who has recently taken up the reins of office in your editorial chair, and to express our recognition of the vim and enthusiasm shown in recent numbers."

This, a letter from Messrs. Tickner and Ball, of the Revue Theatre, Toronto, Can., is only one of hundreds of similar expressions received in the past few weeks.

We quote it particularly merely because it succinctly expresses the thought that runs through all the letters. Two phrases tell it—"subscribers for eleven years," and "recognition of the vim and enthusiasm shown in recent issues."

* * *

We know not, or, rather, care not what you buy when you buy space in the other trade papers of this business. We believe you buy a dollar's value for a dollar spent—for we believe you are shrewd buyers.

We believe that the man with something to sell should sell that SOMETHING.

We HAVE value to sell—and that leaves neither the time, the necessity, nor the inclination to discuss "the other fellow" with you.

We HAVE 10,709 PAID subscriptions to sell you. (A. B. C. Statement.)

We HAVE, in this strictly trade circulation, many thousands of exhibitors who can be reached through no other trade paper.

Eleven-year men, ten-year men, even fifteen-year men—veterans who had Moving Picture World alone as their guide the day they entered this business and have had it at every step since.

* * *

There is an open and shut, two plus two proposition.

Unless Moving Picture World carries FULL advertising from you there are **some** of your trade announcements that are not being seen by thousands of exhibitors.

That's fact. And at this particular moment that fact is of unusual importance to you.

For those exhibitor readers are "recognizing the vim and enthusiasm" of the new-old Moving Picture World.

There is an interest and responsiveness in the readers of a paper that is GOING FORWARD.

The paper that is being WATCHED is the paper that is being read.

They are watching Moving Picture World because they know it is striving with redoubled energy, ambition and strength to serve them. They know there are many good things—and new things—coming to them with each new issue.

They are WATCHING the ad pages of Moving Picture World.

Are you in those pages—in FULL strength?

Robert E. Welsh

American Releasing Corporation will distribute, beginning in October at the rate of one each week, fifty-two one reel pictures produced in the Holy Land and showing the actual scenes of every significant place mentioned in the Old and New Testaments. These are so assembled and titled that they eliminate every shred of doctrine, creed or preaching and they are embellished and beautified, with Prizma natural-color and otherwise, to make them both interesting and entertaining.

The time has arrived for the theatre-owners of America to begin a systematic endeavor to build up their businesses by creating new screen audiences. The body of people who will be drawn into theatres by these features are what may be termed the religious and educational forces of the nation.'



presents

Of the Land

of the Cradle of Religious History

These amazing pictures will not be booked for private or public showings in any other places until the theatres of the country have had ample opportunity to present them as much as they wish.

We are positive that when these engrossing pictures are run in your theatres that every moral and religious factor in the country will recognize for the first time that there is a real desire on the part of exhibitors to be constructive in the selection of their programs.

We believe that the presentation of these productions will cause a reaction against censorship and the increased agitations

for Sunday closing. These pictures on your screen are an evidence of your good faith in making an endeavor to broaden the appeal of your theatre by catering regularly to the conservative, and best elements of your community or neighborhood.

The protection of theatres for a long period against any form of non-theatrical showing is granted by us because it will place in the hands of theatre-owners a subject that will do more to alleviate all of the destructive criticism of motion pictures and the theatres that show them than any single factor ever before known in this industry.



In Canada: Canadian Releasing Corporation, Limited

CLOSE YOUR THEATRE
TO LOSSES

FIRE YOUR HELP
WITH ENTHUSIASM

SELL YOUR SEATS
3 OR 4 TIMES A NIGHT

TURN YOUR THEATRE
INTO A MINT

BY PLAYING

"THE SNOWSHOE TRAIL"
WITH
JANE NOVAK

ROY STEWART AND A SPLENDID CAST

A CHESTER BENNETT PRODUCTION

FILM BOOKING OFFICES OF AMERICA, Inc.

MAIN OFFICES: 723 SEVENTH AVENUE, NEW YORK

EXCHANGES EVERYWHERE!

A Man's Word

NO business can rise higher than the fundamentals which govern its everyday operation. Must it be written, then, as a fundamental of this business, that:

There is no such word as "Contract" in the film dictionary?

It seems true.

Perennially, it seems true of the relations of players and directors to their employes.

Often, it has been true of the relations between exhibitors and distributors—with either side as frequently at fault.

“Confidence and cooperation,” “Unity and united action”—all the 1923 model mottoes that have attained such popularity in recent months are as so many mocking words as long as it remains true that:

A contract in the film business is a scrap of paper. Fight for its observance if it is to your advantage, and MIGHT is on your side: Break it to smithereens if a contract hampers you and RIGHT is the only weapon possessed by the other fellow.

* * *

There is a class of leech that fastens itself on the rising idol and the director who has just scored a sensational success.

The leech drains—and drains—and drains; creates nothing, contributes nothing.

The film leech whispers insidiously: “I know you’ve got a contract—but what’s that in the film business? You’ve just had a big success and lots of people want you. Just tell them you won’t work, you’ll soldier on the job, you’ll run up production costs—they’ll call the contract off or give you more money. And that’s all we’re after.”

The film leech has been right. Too often.

Infrequently, there were other companies shy of scruples and ready to grab the contract breaker; more often the employer “babied” his star or director.

Cheaper to meet the sulker half way than to submit to sabotage.

It’s all unfair.

Unfair to the industry. And unfair to the ninety-nine per cent of players and directors—men and women of honor and integrity. All because of the remaining one per cent—and the excrement, the leeches.

* * *

This must be said:

We know of three individual cases in the past month where a rule-or-ruin contract-breaker has been at work. And in each case he has discovered that:

There are no bidders for the player or director who cannot come to the market with clean hands.

That is progress. It will prove the most effectual cure for the contract-breaking evil. An evil that tugs at the very vitals of this industry.

For no industry can be stronger than the word and bond of the individuals who compose it.

* * *

It would take more space than remains at our disposal to even touch on the phase of contract-breaking that concerns the relationships of exhibitors and distributors.

The fundamentals are identical.

The distributor whose code reads: “The only binding contract is the extra advantageous contract,” is making his own bed. If producers and stars turn his own logic upon him his complaints are ridiculous.

The occasional exhibitor who follows the same rule has been responsible for the creation of conditions oppressive to the majority.

And it all totals up to an indictment against an industry.

“No business can rise higher than the fundamentals which govern its every-day operation.”

Robert E. Welsh

THREE MINUTE CHATS WITH THE EDITOR

I Really Think That—

Exhibitors know a —, well,—a whole lot more about running their business than your average New York film man gives them credit for.

I really think—that many exhibitors work up a real peve when they read editorials telling them "Do this!"—"Don't do that!" All written in the spirit you would use addressing a six-year-old child.

The thought came to mind one day this week when I was chatting with W. R. Sheehan, General Manager of the Fox Film Corporation.

I had just witnessed the first of the new Fox "Educational Entertainments." Or, if you want to try it another way, "Entertaining Educationalists."

I was enthusiastic. The General Manager was enthusiastic. We were rushing on conversationally in double harness.

"If exhibitors only realize what these one reelers are going to mean to them," we were chorusing. "One reel entertainment with a punch, plus an educational value and appeal to the better classes that can't be calculated. If the exhibitor would only—."

Then the same thought hit us both.

"Shucks," it ran. "We're talking too 'New Yorky.' The exhibitor knows more about this than we do. Hasn't he gone out of his way to get the unusual in topical and magazine reels? Just because of his anxiety to meet this demand? Won't he realize at first glance that this is the sort of comprehensive, intelligent, and withal, showmanlike treatment that he has wanted? Sure he will."

There is going to be unusual interest in the Fox Educational Entertainments just because the exhibitor will know what it is all about—and know it without any editorial urging.

There is going to be unusual interest because the Fox Educational Entertainments are unusual.

William Fox is spending a lot of money here on an Idea

that is akin to an Ideal. It's money that he probably won't get back from exhibitors right away. Eventually he will get it from schools and colleges. He could get it there now. But that isn't Bill Fox's way of doing business.

Bill Fox gets his money from the picture business—and he's a picture man first of all. Here's about the way he figured it:

"There is a demand among picture patrons for the sort of educational entertainment that built the tremendous circulation of such magazines as Popular Mechanics. Secondly, there is a steadily growing demand on the part of our better elements that the picture industry do something to meet its opportunities and obligations in educational work.

"I can kill two birds with one stone. I can provide the exhibitor with the 'unusual' that his program needs, and I can start the building of a film library that will show censors, reformers, educators and the ordinary, general public that the industry is aware of its opportunities for service.

"Hodge-podge collections of entertaining scenes don't meet the bill on either point. I will give one subject or one phase of a subject intelligent treatment in each release, with each scene working up to a real entertainment 'punch.' It can be done—by the right men. And I've got the right men.

"Schools and churches will fall over themselves for these pictures. But they are made to build business for the exhibitor and to build the business for all of us. So, in every case the exhibitor in a town or section must have first chance at the subjects. We'll go further and make no effort from our exchanges to place them outside."

That's about the way Bill Fox figured it. And if all the subjects in the series hold up to the first ones shown—and reviewed on Page 214 of this issue—he has lived up to every calculation he made.

And he won't have to "educate" exhibitors to realize it. They know a thing or two. And a lot more.

"Dick" Rowland Says—

Dropped in for a three-minute chat with Richard A. Rowland, former Metro head and now production executive of Associated First National Pictures.

"There is some danger," says "Dick," "of our having too much prosperity talk."

Can you imagine that? We are dodging interviews with film executives these days just because we get tired of hearing—and repeating—"Prosperity is here!"—"Hurray for Prosperity!"—"Let's all go on a Prosperity rampage!"

And here was "Dick" Rowland slamming us directly between the eyes with the statement, "There is some danger of our having too much prosperity talk."

"Don't misunderstand me," he went on. "Better times are here, better times are coming."

"But what I mean is that we are not going to wake up one bright and sunny morning and find Old Man Wartime Prosperity outside our door.

"And that's where I feel there is danger in an overdose of prosperity talk. The reaction is apt to be bad. Boom talk may prove a boomerang.

"I believe conditions are on the steady upgrade and that we should view the matter that way and work with that conviction rather than in a sort of childish faith that there is going to be a prosperity miracle. Just as conditions started on the decline a year ago and we spent the last summer right at the very bottom of the pit—so I figure

that this year will find us on the steady upgrade, and next year we will be solidly planted at the top.

"This year we will have all the prosperity our heads can stand—but we can't afford to rest on our oars. Maybe we can try that next year. I wouldn't advise it at any time."

As Dick Rowland's particular province is production we asked him if he found picture making costs decreasing—particularly to the extent of bringing a sharp reduction in rentals.

"Production costs are dropping," he replied, "but not to the point that might be imagined from an outside glance. You must remember that labor costs—which enter so largely into the total overhead—went up steadily under union pressure in the past few years. And there is no sign of them receding.

"Materials are cheaper, and players' salaries not so exorbitant—but against this is the strong competition for stories that is forcing prices up to new levels.

"Then again, picture producers now admit that it is TIME that makes the big picture. And time costs money.

"You can stage one story in three months if you want to—or you can stage the same story in four weeks. The skeleton may appear the same. But the difference is in the quality—the human touches that make one a 'film' and the other a PRODUCTION.

"There is no way of cheating on this question of time—and the producer who tries it is only fooling himself."

Cornwell Opens Delmonte Theatre; No Fight on Paramount Intended

Nathan Frank, recently elected president of the Missouri Famous Players to succeed Fred L. Cornwell, resigned, returned from New York on September 6 and took charge of his new office. While in the East, Frank held several important conferences with Adolph Zukor and others interested in Famous Players.

Cornwell, who tendered his resignation as president early in June after the Famous Players-Lasky Corporation purchased his 1,260 shares of stock in the Missouri corporation for \$126,000, has opened the Delmonte Theatre, 5624 Delmar boulevard, as an independent first run theatre. However, he has disclaimed any intention of fighting the Missouri Theatre, the big first run house of Famous Players, stating that he had not decided what film he would use but presumed he could obtain Paramount pictures if he desired.

"The policy of the Famous Players corporation is not to hold a number of theatres," he said, in discussing his resignation, "but to retain a key theatre like the Missouri here and sell film to as many other theatres as possible. It has been learned from experience that a star becomes popular not from exclusive showings in a few theatres but from general exhibition. It was partly for that reason the Famous Players Missouri Corporation released all of the neighborhood houses about a year ago. And so it is we are to run the Delmonte."

"I have not yet determined what films we will run here, but I am sure that we can get Famous Players if we want them. Adolph Zukor, head of the organization, is a broad-minded man and does not ask

Invoke Hays' Aid

The Famous Players-Lasky Corporation, through special counsel, Guggenheim, Untermeyer and Marshall, retained in the Rudolph Valentino suit, has suggested to Will H. Hays, president of the Motion Picture Producers and Distributors, Inc., that the star should not enter into contracts with other companies during the progress of the suit.

The offer is made to submit the terms of the Valentino contract for Mr. Hays' inspection. Valentino alleges that he did not receive the advertising and publicity to which the contract entitled him.

exclusive use of his products by any theatre."

It is understood that the Delmonte Investment Company, owners of the Delmonte Theatre, were paid \$120,000 to release the Famous Players from a lease on the amusement palace calling for a rental of \$36,000 a year for eight years to come.

Twelve other St. Louisians also held stock in the Missouri Famous Players Corporation. At one time about 25 per cent. of the capitalization was held in St. Louis, but it is understood that all but a few shares to qualify officers and directors have been purchased by the New York organization at good prices.

The St. Louis Amusement Company now controls the former Famous Players

neighbor houses, having obtained them by absorbing the City Wide Amusement Company.

The Delmonte opened with a program indicating that the house would make things interesting for any amusement organization. "Slim Shoulders," the W. W. Hodkinson special, was the feature, while a Snappy comedy, "Happy Birthday," and Fun from the Press were the short subjects. In addition, Kitty Gordon and her company, including her daughter; the Irene Castle Fashion Promenade and Virginia Watson and Joseph E. Daniels, exponents of Castle dancing, were on the bill.

The advertising campaign handled by "Front Page" Crandall was the most elaborate put on by a St. Louis theatre in many months and is said to have cost upwards of \$5,000.

St. Louis theatre and film men are wondering whether there is any connection between the appearance of Keith stars on the Delmonte program and the announcement that Keith interests would build a \$1,500,000 theatre in Toledo.

Strike Averted

A threatened strike of Cleveland operators was averted the forepart of September, when an agreement was made at the last minute.

The matter had been hanging fire for some time, the operators asking an increase, to which the exhibitors objected. Under the terms of the settlement, a year's wage scale was signed calling for payment of \$50 a week to operators in theatres seating 500 or more, and \$45 a week for theatres with less than 500 capacity.

C. E. Cook Chosen

C. E. Cook has been secured by the Motion Picture Theatre Owners of Kansas to be business manager. Mr. Cook has been on the advertising staff of the Kansas City Kansan since its beginning, having been sent to that paper from the Topeka Capital. It was decided at the last convention of the association to employ a business manager.

A Busy Birthday

C. Lang Cobb, general sales manager for Color Cinema Company, producers of "Artcolor" pictures, celebrated his birthday August 25 by releasing "Artcolor's" first picture, a one-reel comedy entitled "Making Hubby Like It," which is the first motion picture produced, photographed, printed and developed in natural colors, he says.

Film Exports During June

Report of the Bureau of Foreign and Domestic Commerce gives the following data on film exports for June, to more than forty countries:

Positive film exported:

	Footage	Value
For Australia	1,274,468	\$56,094
For Canada	1,128,667	57,379
For Argentine	948,232	40,253
Total for all nations	10,276,437	465,328

Sensitized but not exposed:

For Japan	2,988,052	87,331
For England	927,761	29,500
For Argentine	471,596	12,203
Total for all nations	4,952,397	149,338

Exposed negatives:

England	197,420	15,943
France	91,893	3,775
Germany	76,763	6,273
British West Indies	53,680	1,320
Total to all countries	529,973	33,595

As A. H. Blank Sees It



A. H. Blank, one of the most progressive exhibitors in the country, is a member of the First National Executive Committee, President of Associated First National Pictures, Inc., of Iowa, and head of the A. H. Blank Enterprises. He is known as a fighter from the ground up and says what he thinks.

* * *

Business is certain to pick up, as the prospects were never better for a bumper crop of corn, and prices are gradually coming up to normalcy.

The public is displaying less interest in motion pictures than it did a year ago, and this is partly due to fewer good pictures during the last six months than at any time in the past three years.

* * *

And now the public is becoming more discriminating in the matter of pictures. Patrons of the screen are demanding better and bigger productions. The exhibitor who gives them big pictures will make big money—provided he puts those pictures over in the right way.

It will be necessary for the exhibitor to give more care to his exploitation, and to give the public a better show if he intends to maintain the present admission prices, as the public is going to expect more for its money in the future; or the same show for less money.

* * *

We will not get prosperity unless we work for it, and the exhibitor who works hard, studies his public and keeps his crowds pleased will be the one to prosper.

A Staunch Friend

Film Actors to Speak from This Minister's Pulpit

The Rev. Christian F. Reisner, of the Chelsea Methodist Episcopal Church, New York City, has surprised other ministers by inviting motion picture producers and actors to speak from his pulpit. "Yes, I have been criticized for this," he acknowledges, "but I want my people to get in closer touch with those who furnish their entertainment. The church can work in harmony with motion pictures and should use them to greater advantage."

The pastor told how he heard a youth speak "contemptibly" of a certain actress and how he warned him: "Take back what you said or I will make you eat your words." Thus warned—the minister is six feet tall and athletic—the youth hastened to admit he knew nothing at all about the actress. "People must think clean thoughts," the minister says. Richard Barthelmess, a friend of his, will be the first to speak from his pulpit. Others will be invited later.

Exchanges Abroad

Universal is establishing an exchange system in Europe with branch exchanges in all important cities, patterned after Universal's American exchange system, it was announced this week through the Universal home office by Carl Laemmle, Universal chieftain who now is in Europe. It will be under the direct supervision of Universal's Export Department, of which James V. Bryson is manager.

Universal further plans to release pictures in Europe practically at the same time as the American release dates. It has been found that all pictures in production in America get certain advance publicity in European trade and fan publications.

Strike in Cleveland

See No Early End to Battle Between Exhibitors and Musicians

Labor Day brought a severe jolt to Cleveland exhibitors, for their musicians observed the holiday by striking for an increase of \$13.50 in salary. In all but one theatre, Reade's Hippodrome, where Manager W. H. Raynor met the demand, the increase was turned down. As a result Cleveland picture houses are without music and a long drawn-out fight is in sight, for both sides are equally determined not to give in.

Every house in the city, excepting the Hippodrome, has been affected. These include the following downtown houses: Allen, State, Park, Stillman, Mall, Alhambra, Strand and all the Loew theatres. Several of these organized impromptu orchestras, while others will show pictures without music.

Manager Fred Desberg, of the Loew interests, speaking for Cleveland exhibitors, made the following exclusive statement to a representative of Moving Picture World on Tuesday, Sept. 5:

"For more than three years our theatres have been paying to our men more than the established union scale. The scale in effect at the time of the walkout was \$46.50 a week. We have been paying from \$50 to \$80 a man a week, according to a man's ability. For instance, a first violinist received more than a second violinist. The union asked for an increase from \$46.50 to \$60 a week a man. We were willing to negotiate but not willing to accede to their demands, which amount to a 28 per cent. increase."

Building Exchange

Fox Film Corporation will soon begin erection of a modern two-story film exchange building in Dallas, on Jefferson street, east and opposite the Jefferson Hotel. The building will cost between \$25,000 and \$30,000.

The building will be twenty-five feet wide by ninety feet long and will include a projection-room for use in the private showing of films.

Killed in Accident

Abraham Sinna, one of five men killed in an automobile accident near Middletown, N. Y., recently, was a film inspector in the New York exchange of Associated First National Pictures, Inc., 729 Seventh avenue. Mr. Sinna had been in the employ of First National for several years and was popular among those engaged in the exchange end of the industry. His home was in Brooklyn, N. Y.

NOTICE TO HANDBOOK PURCHASERS

Orders on Richardson's new 4th edition HANDBOOK OF PROJECTION are being filled as rapidly as possible.

Due to curtailed train service, however, your copy may be late in arriving.

Be assured, in view of these conditions, we are doing our best at this end.

CHALMERS
PUBLISHING COMPANY

Loew Returns

Marcus Loew, who went to England to attend the London opening of "The Four Horsemen," returned to New York on Friday aboard the s. s. Berengaria. His coming was the occasion for an unusual celebration. Through the courtesy of city officials the police boat, "John F. Hylan," was loaned to Mrs. Loew, who took a party of friends and prominent film men down the bay to meet the ship at quarantine, and escort it up the river.

On leaving the pier, the party, numbering about a hundred persons in autos, was accorded the honor of an escort of motorcycle police to the Loew offices in the State Theatre building, where a reception was held.

To Open New Branch

James R. Grainger, recently appointed by F. J. Godsot, president of Goldwyn Pictures Corporation, as his personal representative, has completed arrangements for opening a new Goldwyn branch suboffice in Milwaukee to care for the exhibitors in central and northern Wisconsin.

Books Lloyd

Edward L. Hyman has selected the Harold Lloyd five-reeler, "Grandma's Boy," as the feature for the third anniversary celebration at the Brooklyn Strand, week of September 10, to be presented with a special program and personal appearance of stars and city officials. This Associated Exhibitor's attraction now running at the New York Strand, is in its seventeenth week at the Symphony in Los Angeles, and enjoying long runs elsewhere.

Jane Novak Stars in F. B. O. Film

"The Snow Shoe Trail," a Chester Bennett production, starring Jane Novak, is the current attraction offered by the Film Booking Offices of America, the picture being scheduled for mid-September release. "The Snow Shoe Trail" is the third of the F. B. O. "Box Office Ten," with which that company is opening the fall season.

Following "Colleen of the Pines," this new Chester Bennett production will, it is stated, further enhance Miss Novak's reputation as a star in her own right. It is a story of the Northwest which combines a goodly number of society scenes in the earlier reels.

Klein Joins F. B. O.

Harry Berman, general manager of distribution of Film Booking Offices of America, announces the appointment of Joseph Klein as manager of the F. B. O. Chicago Branch, to succeed C. R. Plough, who has resigned. Another addition to the Chicago staff is Louis P. Kramer, who has resigned as manager of publicity for Universal's Kansas City office to direct the publicity and advertising at the Chicago Exchange of the Film Booking Offices of America.

Nearing Release Date

Goldwyn Pictures Corporation announces that three more of its "big twenty" productions for the coming season have reached the editing and titling stage, completing the entire first list of releases with the exception of the last in the series, "The Strangers' Banquet," which Marshall Neilan is producing in association with Goldwyn, with Hobart Bosworth in the lead.

The three productions now being edited are "The Christian," "Gimme" and "Broken Chains."

To Be Feature

"The Hound of the Bas-er-villes," a screen adaptation of the famous Sherlock Holmes novel by Conan Doyle, will be the feature attraction at the Capitol Theatre, New York, during the week of September 10. It is a Film Booking Offices of America release, which has been scheduled for early distribution through F. B. O.

More Fashion Shows to Exploit "Slim Shoulders"

Hodkinson says the instantaneous success of the Irene Castle Fashion Promenade idea in which six mannequins and a couple interpreting the new ballroom dances accompany the latest production of this popular star has made it necessary for the Hodkinson company to assemble three units to take care of the big key city bookings. One company of six New York models appearing in charming frocks and evening gowns will be seen at the Capitol Theatre the week of September 3. Starting the new season, a second company has been selected to re-open the big Delmonte Theatre in St. Louis, this engagement running nine days from September 1 and a third company begins a tour of Michigan and surrounding territory on September 10.

The New York company goes to Newark immediately after completing the engagement at the Capitol and from there goes to the Strand Theatre, Brooklyn for a week's engagement. Following the engagement in St. Louis that unit will go to Springfield, Ill., Terre Haute, Ind., Evansville, Ind., Sioux City and Davenport, Iowa and Omaha, Nebraska.

The third unit after completing the Capitol Theatre, Detroit, showing goes to the Capitol Jackson, Michigan, Desmond Theatre, Port Huron, Michigan, Regent Theatre, Bay City, Michigan and then to Lansing and Grand Rapids.

Harry McDonald, of the Hodkinson office, who conceived the idea of the units, making it pos-

sible for exhibitors to offer patrons the double attraction of a highly entertaining motion picture and an advanced showing of fashions as seen by Mrs. Castle during her recent trip to Europe, states that ten companies could start out the first of September and continue playing the biggest theatres of the United States for a period of three months without interruption, so great has been the demand for the Irene Castle Fashion Promenade with "Slim Shoulders."

Traveling ahead of each unit will be a publicity man to arrange for department store tie-ups and various other publicity stunts that will center interest in this Hodkinson entertainment when it reaches the key cities.

As soon as the three companies of mannequins are outfitted and sent from New York three additional companies will be assembled for bookings that bring the companies all through the south and southwest. Two companies will be assembled in California to cover the coast cities and travel as far east as Colorado. A New England company will start about October 1 and tie-up with the personal appearances of Mrs. Castle with her orchestra during that month in the principal cities of New England.

This will make a total of nine companies that will be working by the first of October with eighteen advertising men, nine ahead of the Fashion Promenade companies and nine going along with these units, stirring up interest all over the country in "Slim Shoulders" and the fashion show.

Marion Davies' Film to Run at Criterion

Beginning September 14, Cosmopolitan Productions will present "When Knighthood Was in Flower," starring Marion Davies, for an indefinite run at the Criterion Theatre, New York. The theatre will be closed for several days prior thereto while the interior is being changed, including the installation of twelve loges and enlargement of the orchestra pit to accommodate fifty-two musicians.

It is announced that the total cost of this production exceeded \$1,500,000 and that nothing has been left undone to make it the outstanding film feature of the season. The settings are by Joseph Urban, who has also arranged a prologue in keeping with the splendor of the picture.

There will be a special edition of the novel by Charles Major on which the film is based. Striking posters of Miss Davies have been made by Artists Christy, Leyendecker, Benda and Link.

The scene showing the wedding

procession is said to have been the largest indoor set ever constructed, and 3,000 actors were used. To have everything authentic, foremost experts were employed. Cartier furnished the antique jewelry; Dr. Dean, former curator of armor at the Metropolitan Museum, secured the armor; Sir Joseph Duveen, the Gothic tapestry; Mrs. Thurlow designed Miss Davies' fifteen elaborate gowns, and James Murray, fencing master for New York Athletic Club, directed the tournament scene.

The production was directed by Robert G. Vignola and sixteen assistants. The supporting cast includes the celebrated English actor, Lyn Harding, brought to this country for the role of Henry VIII, together with Forrest Stanley, Pedro DeCordoba, Ernest Glendinning, Ruth Shepley, Johnny Dooley, William Kent, George Nash, Macey Harlam, William Norris and Gustave Von Seffertitz and others.

New "U" Serial

Following its policy of producing serials with educational value, yet filled with thrills and romance, Universal is making a new serial, "Around the World in Eighteen Days." The story is being written by Carl Coolidge. J. P. McGowan will direct it. The star has not yet been announced.

Blackton Film Wins in Brooklyn

J. Stuart Blackton's Prizma color production "The Glorious Adventure," featuring beautiful Lady Diana Manners, said to be the first all-color feature, was well received at the Brooklyn Strand during the past week.

"The dramatic story shows much action from start to finish and a riot of color in every scene," says the Brooklyn Eagle. "At last a new dramatic sensation" says the Standard Union. "Lady Diana Manners enacts a most difficult role with a grace and dramatic appreciation that becomes a revelation," says the Brooklyn Times.

Work Is Started on New Film

Work has begun on Earle Williams' new feature, "You Never Know," and a number of the opening scenes have been shot. Gertrude Astor is playing opposite Earle Williams. Miss Astor, whose clever work in "The Spenders," "The Lion Man," "Through the Back Door" and other successes, is vividly remembered, was selected for her eminent fitness for the part of Miriam Follansbee. George Field, a favorite "heavy," who will be remembered in "Diamonds Adrift," will have the part of Medina, the gun-running South American revolutionist. Robert Ensminger is directing.

T. H. Ince Announces Title Changes

Thomas H. Ince made an announcement this week of the permanent titles of three of his eight forthcoming productions which will be distributed by Associated First National Pictures, Inc.

The picture which has been in production under the title "Jim," from Bradley King's original story, has been titled, "What a Wife Learned."

The picture which has been produced under the working title, "Some One to Love," has been titled, "Ten Ton Love."

"The Brotherhood of Hate," which was the working title of a drama, has been finally titled, "Scars of Jealousy."

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

Selznick Company Well Prepared for New Policy of Big Specials

The announcement made some time ago that the Selznick Pictures Corporation had abandoned the Star Series, or Program Plan of production, and would during the season of 1922-23 make only super special pictures, created a mild furore throughout the industry. It also created a great deal of discussion in which the ability of the company to do the big things which it is setting out to do was a topic frequently referred to.

The formal listing of the company's plans showing that such stories as Sir Anthony Hope's "Rupert of Hentzau," Robert W. Chambers' "The Common Law," Eugene Walter's "The Easiest Way" and others of like calibre are to be transferred to the screen, is likely to start the same discussion anew.

Throughout the industry, from its earliest days, it has been pretty generally known that Lewis J. Selznick, whose name the company bears, is the fountain source of every important policy which the Selznick company undertakes. The decisions on these policies are not arrived at and passed upon in the perfunctory manner all too common in big organizations. It is only after an exhaustive examination of every conceivable detail which has to do with a particular policy that L. J. definitely makes up his mind.

It would seem, then, that the Selznick plan for 1922-23 is best examined by a consideration of just what "L. J." has been doing and what preparations have been made for carrying out the new policy. It is quite a tribute to the head of the Selznick company that a great majority of his associates in the trade—not only exhibitors, but producers and distributors—are satisfied to accept each new announcement from the Selznick offices with the statement: "Well, if he says he's going to do it, he'll do it," basing

"Love Is An Awful Thing," Selznick's latest Owen Moore comedy special, opened an engagement at the Criterion Theatre, New York, on Sunday, September 3. This is the second of the Owen Moore pictures to be honored with a Broadway showing in the past several months. The other was "Reported Missing." "Love Is An Awful Thing" was directed by Victor Heerman, who is also the author of the story. The cast includes, in addition to Owen Moore, such well-known players as Marjorie Daw, Snitz Edwards, Alice Howell, Charlotte Mineau, Katherine Perry and Douglas Carter.

their conviction upon what the doughty boss of the fourteenth floor of 729 Seventh avenue has done in the past. There are, however, some "slants" of particular interest which are worth uncovering at this time.

There is the element of surprise in the Selznick announcement that the company's plan of producing only specials is one that was long ago decided upon and a plan which has been being worked out in detail for at least three years—surprise, for the reason that the Selznick organization seemed so solidly wedded to the Star Series idea to which they adhered so valiantly and so long. That the plan was decided upon long ago and that systematic preparations for it have been under way for a long time seems apparent, however, upon a little examination of the Selznick company's recent activities.

It will be recalled that in the earlier days of the industry it was Lewis J. Selznick, then identified with the World Film Corporation, who first advocated the presentation on the screen of the type of photoplays which were calculated to have the same kind of box office draft as attractions on the so-called legitimate stage. It was during Mr. Selznick's days with the World Film that many of the big stage successes were first made into photoplays. This

would seem to indicate that he has always been rather keen on the kind of screen entertainment which the exhibitor could well afford to make a fuss about—and, after all, this is exactly what is meant by the "super special."

When the present Selznick organization, which comprises as its most active units the Selznick Pictures Corporation and Select Pictures Corporation, the former engaged solely in the production and the latter in the distributing end of the business, was whipped into working shape, Mr. Selznick was confronted with a lot of problems not so easy of solution.

A producing organization qualified to do anything and everything which might be required of it—and to perform its tasks with an efficiency calculated to insure not only its own success, but also the success of its patrons or customers—could not be born overnight, no matter what the experience of the one man who was bringing it into existence. A distributing and selling organization sufficiently strong to cope with constantly changing conditions seemed equally difficult of establishing. A policy of steady, consistent development, Mr. Selznick says, seemed to be the logical one.

"We were perfectly satisfied to creep a little before we walked," is the way the head of the com-

pany put it. "That we didn't do much 'creeping' may have been the result of our having picked up in record time the kind of photoplay attractions with stars like Olive Thomas, Elaine Hammerstein, Eugene O'Brien and Owen Moore which the industry seemed anxious to buy from a selling organization built around the same chaps who had handed them Norma and Constance Talmadge, Clara Kimball Young, Alice Brady and others."

The trade has seen the development of the Selznick producing unit under the personal supervision of Myron Selznick, who has always borne the title of president of Selznick Pictures Corporation. With almost unfailing regularity each Selznick picture has been just a little bit better than its predecessor. For a year or more, L. J. Selznick says, the producing unit has been "rearin' to go" with the bigger things which were in prospect. David O. Selznick, now vice president of Selznick Pictures Corporation, has contributed materially to the restlessness and the desire to do the bigger things ever since he has been working "across the organization," touching practically every angle of the business pertaining to both producing and distributing.

The Twelve Best

David O. Selznick with commendable bravery offers the following as his idea of the twelve most beautiful and capable motion picture actresses. However, with true cinema and managerial diplomacy he lists them alphabetically.

They are: Theda Bara, Constance Bennett, Constance Binney, Marjorie Daw, Elsie Ferguson, Lillian Gish, Corinne Griffith, Elaine Hammerstein, Mae Murray, Mary Pickford, Norma Talmadge and Alice Terry.



Offers "Othello"

The big continental production, "Othello," will be handled in this country by Export & Import Film Company in conjunction with David P. Howells. This production is now being cut and re-edited and it is said a Broadway run has been assured.

Emil Jannings, star of "Deception," "Loves of Pharaoh" and other big successes, is the featured player.

Arrow in Four Sales Dealings

W. Ray Johnston, vice-president of Arrow Film Corporation, this week sold "Nan of the North," starring Ann Little, to Federated Exchange of Pittsburgh for Western Pennsylvania and West Virginia; Progress Pictures Company of Chicago for Northern Illinois and Indiana; Standard Film Service of Cleveland for Ohio and Michigan, and Liberty Film Exchange of Washington for District of Columbia, Maryland, Delaware and Virginia.

Between You and Me

A CERTAIN exchangeman from the Middle West this week came to town to look over pictures for next season. While discussing grosses, this showman—and he is every bit that—had occasion to impart some very interesting information. He said that some months ago he looked at Equity's "Where Is My Wandering Boy?" He hesitated about buying, but Lou Baum, Equity's sales manager, finally "sold" him. It was one of those reluctant deals. But the attitude toward the picture has changed, for, according to this exchangeman, he has grossed more on this picture than on all four other big features he is releasing.

Joe Brandt, director of Federated Exchanges, left last week to perfect that organization. There are two territories still open and Joe hopes to land these before he returns.

A lot of funny things are happening in independent circles in New England. One particularly well-known exchangeman, who has been given the preference by distributors, had a rather bad break last season, but despite this his backers supported him to the letter. There seemed to be no end to the bankroll. They endorsed all his buys. But now they are balking—and for no reason whatsoever, with the exchangeman so disgusted he has openly denounced his "angels" and is looking for another bankroll.

A director, who has seen better days, is now ambitious to produce on his own—provided a certain young lady whom he has inspired with a "starring bug" succeeds in landing the necessary bankroll. This director has promised to star the girl provided she gets this money. Meanwhile, he is sitting pretty, waiting for the "angel"—and the job.

New Company Offers Series of Reissues

The Picture-Art Sales Corp., Inc., a newly formed company, announces the immediate release of a series of eight re-issued features starring prominent players. This will be followed later by similar groups.

Maurice Pivar, head of the company, announces the first lot consists of "Two Men of Sandy Bar," by Bret Harte, starring Hobart Bosworth; "The Place Beyond the Winds," starring Lon Chaney and Dorothy Phillips; "The Co-Respondent," adapted

Arrow's Big Fall Special Is "Lost in a Big City"

Still another big special is announced for Fall release on the independent market. Arrow Film Corporation will distribute "Lost in a Big City," adapted from the stage melodrama of the same title, which was written by the well-known actor, N. S. Woods, proved to be one of his greatest successes and was a big box-office bet for a number of years.

A point of especial interest to exchangemen is the fact that this picture was made by Blazed Trail Productions, the organization which produced the big success, "Ten Nights in a Barroom" and also stars John Lowell, who achieved such success in that production. In fact, the same successful combinations are found in the two productions, for L. Case Russell is responsible for the scenario and Baby Ivy Ward appears in an important role.

In charge of the directorial reins is George Irving whose box-

office successes are legion, and Joseph Settle is handling the camera. The supporting cast includes Jane Thomas, who had a prominent role in "Silver Wings," also Charles Beyer, Charles Mac'ey, Leotta Miller, James Phillips, Edgar Keller, and Evangeline Russell, a newcomer, who is said to possess unusual screen possibilities.

The same elements which made the stage melodrama a big success should also enable "Lost in a Big City" to duplicate this success on the screen, as it has love, romance, adventure, action, thrills and suspense.

Two Big Films for Producers Security

Producers' Security Corporation reports the completion of the second Smith-Caldwell production, "The Jelly Fish," which is now being cut and titled. Wyndham Standing is starred in and is supported by Dorothy Mackaill and J. Barney Sherry. Hamilton Smith directed and Arthur Cadwell is the cameraman. Part of the action was filmed in the beautiful mountain regions of Kentucky.

Another release announced by Producers' Security is "Mr. Bingle," said to be Maclyn Arbuckle's greatest starring vehicle. It is adapted from a widely read story by George Barr McCutcheon, which was produced on the stage as "Daddy Dumplings." Mr. Arbuckle also was the star of the stage production. This picture

will be state righted and already the New York and Northern New Jersey rights have been purchased by Sam Zierler. A special campaign will be launched on this production.

Eight States Sold

Eight states were sold this week on the new series of Hallroom Boys' Comedies. The C. B. C. Film Sales Corporation, which is state righting this series of two-reel gismo chasers based on the adventures of Percy and Ferdie Hallroom, announces the signing of contracts with Greater Features, Inc., of Seattle, whereby that company secures distribution rights to Colorado, Wyoming, Utah, New Mexico, Washington, Oregon, Montana, and Idaho.



MASTODON FILMS, INC.

C. C. BURR, Pres.

133-135-137 West 44th Street
NEW YORK CITY, N. Y.

Second C. B. C.

C. B. C. is about to begin production on "Only a Shop-girl," the second of its series of big box-office specials. Joe Brandt is now on the Coast going over the details with Harry Cohn. The cast will consist of prominent players with no one featured. This picture is adapted from a Charles R. Blaney stage success.

Graf Here with New Film

Max Graf, vice-president and supervising director of Graf Productions, Inc., of San Francisco, arrived in New York this week to consummate releasing arrangements for "The Forgotten Law," the first of a series of feature productions to be filmed by the new organization.

The story was adapted from Caroline Abbott Stanley's novel, "A Modern Madonna."

The photoplay has been enacted by a cast including Milton Sills, Cleo Ridgely, Jack Muirhall, Alice Hollister, Alec B. Francis, Ednah Altemus and little Baby Muriel, with James W. Horne directing.

Mr. Graf expects to remain in New York about three weeks in order to complete his releasing and sales arrangements and to make a survey of the literary market for material for future productions to be made by his organization.

State Rights Incorporations

Trenton, N. J.—Independent Picture Exhibitors, Jersey City. Capital, \$75,000. Incorporators, Samuel Pesu and Louis J. Kriegel, Jersey City, and H. David Zerman, Union Hill.

Albany, N. Y.—Ealt Pictures Corp., New York. Capital, \$5,000. Incorporators, J. S. Borden, G. M. Arthur and R. Maller. Attorney, D. Maller, 1540 Broadway.

Dover, Del.—Turnstall Film Exchange, Wilmington. Capital, \$50,000. Attorney, Corporation Trust Co. of America.

Albany, N. Y.—Stanep Amusement Corp., Bronx. Capital, \$10,000. Incorporators, A. Stanzler, J. Epstein and C. Caramia. Attorney, Korubush & Hutter, 134 Nassau street.

Dover, Del.—Russian Pictures Corp. Capital, \$1,000,000. Incorporators, Harry Stern, Morris Greenberg and Isaac Schmal, New York. Attorney, Delaware Corporation Co.

Burr Offers New Two-Reel Series

With the announcement this week that producer C. C. Burr had signed Raymond McKee, popular "legitimate" actor and male lead to Shirley Mason in over a dozen pictures, to appear as the male star of the new series of two-reelers to be known as "All-Star Comedies," this producer gave form to his beliefs that the two-reel comedy when produced by an efficient organization that understands public and box-office psychology is invaluable to the exhibitor and deserving of concentrated thought of production.

With this thought in mind, Mr. Burr intends making comedies that are all-star in every respect. Burr's success with the *Torchy Comedies*, featuring Johnny Hines are said to have been notable, and judging from his plans it is said the All-Star Comedies will probably equal the record made by the "Torchy Comedies."

Production on this new series has already been started at Burr's Glendale Studio under the guidance of the same production staff that was responsible for the success of the *Torchies*.

Assured of First Run Bookings

The deals recently made by Warner Brothers with representative showmen throughout the country assure first run bookings of the entire series of seven forthcoming Warner pictures, the Warners state.

Finkelstein and Rubin will show the pictures throughout their chain of theatres in Minnesota and North and South Dakota; Balaban & Katz will give the pictures first run showings in Northern Illinois; Spyros P. Skouras in St. Louis; A. H. Blan's in Iowa and Nebraska; H. Lieber in Indiana; Independent Film Corp., Phila., is negotiating with the Stanley Circuit; A. M. Fabian in Northern New Jersey; Regal Films, Ltd., Toronto, throughout Canada; Franklin Film Company, Boston, in the New England states; Skirball Gold Seal Productions in the state of Ohio; Joe, Skirball in West Virginia and Western Pennsylvania; L. K. Brin in the Northeastern states; E. G. Tunstall in Wisconsin; S. & O. Pictures on the west coast; M. Mitchell throughout the south.

The seven pictures include "Rags to Riches," and "Little Heroes of the Street," featuring Wesley Barry, "The Beautiful and Damned," the F. Scott Fitzgerald novel; "Main Street," by Sinclair Lewis; "Brass" the novel by Charles G. Norris; "A Dangerous Adventure," with Grace Darmond; "Little Church Around the Corner," by Marion Russell.

Weiss Brothers New Film Nearly Ready

Under the supervision of Adolph Weiss, the work of preparing the feature at present titled "Destiny," is nearing completion. The task of editing and titling this film has been entrusted to Katherine Stuart, responsible for the cutting and titling of "After Six Days." Mar. 1, Toby, Greenwich Village artist, is preparing a series of artistic paintings to be used in conjunction with the film. The production, in point of scenic investitures, is said to be extremely rich. It is the intention of Weiss Brothers to present this picture at a special Sunday evening showing in one of the leading Broadway theatres, with augmented orchestra, special music and an appropriate prologue. The purpose of this showing will be to secure bids from the various big distributing organizations, as it is the belief of the executives of Artclass Pictures Corporation, as well as others who have seen this film, that it will prove one of the outstanding special attractions of the coming year.

Warners Begin Two More Specials

Harry Rapf and S. L. and Jack Warner have begun production of "Brass," the Charles G. Norris novel of marriage and divorce and have also started on "The Beautiful and Damned," the novel by F. Scott Fitzgerald.

The cast of "The Beautiful and Damned" will be headed by Marie Prevost and Kenneth Harlan, and will include such favorites as Tully Marshall, Louise Fazenda, Allen Percy, Clarence Burton and Jimmy Morrison. Of this number, Marie Prevost, Louise Fazenda and Jimmy Morrison have previously been starred.

Sidney Franklin will direct "Brass." The cast of this picture has already been announced.

Buys Special

Phil Goldstone, who recently arrived in New York with a print of "Deserted at the Altar," has sold the rights to New York and Northern New Jersey to the Capital Film Exchanges which is arranging a special campaign for this production.

"Arrow" Month

According to reports, "Arrow Month" is going over with flying colors. J. E. Segal of Commonwealth reports bookings in New York at the Loew theatres and Fox City Theatre on "Back to Yellow Jacket" and "Headin' North," also on "A Motion to Adjourn" at the Loew theatres and Newark Theatre in Newark, N. J., and an Eddie Lyons' comedy at the U. S. Theatre in Hoboken. Good reports are also being received from other exchanges.

Oldknow Buys Warner Films

Oscar Oldknow of the Southern States Film Company of Atlanta, while in New York last week, acquired the territorial rights to the entire James B. Warner series being State righted by East Coast Productions, Inc., of which Franklyn Backer is the head. He will release the first two of the series, "Flaming Hearts" and "Big Stakes," immediately.

Export and Import News

An agent of a German producing concern came to New York last week with samples of pictures that firm is turning out. The agent sought to negotiate an American distribution tieup. The pictures were far below the standard and the visitor will probably depart from these parts next week a wiser and more learned man as to what America seeks in the way of film entertainment.

Quality Films, Ltd., of London has completed a new series of pictures being produced under the direction of George A. Cooper.

George Ridgwell, director of a number of Stoll pictures, including the "Sherlock Holmes" series, has signed with B. & C. Productions, for whom he first produced. He will direct pictures for the new historical incident series.

British film men are much interested in the invasion of American stars of Europe, judging from reports that are coming from London.

African Films, Ltd., of Johannesburg, South Africa, has acquired the South African distribution rights to "Orphans of the Storm," "Way Down East," "Dream Street," "The Love Flapper" and other D. W. Griffith's features.

Italian film men are optimistic concerning the future of the industry in Italy, for capitalists are investing extensively in the picture business. For a time production was virtually at a standstill in Italy owing to a scarcity of money.

Pathé-Consortium Cinema of France is extensively exploiting "L'Affaire du Cirque Bellini," The Heart of an Acrobat, starring Sansone. This picture was made in Germany, according to reports, by Josef Delmont.



Another Sale

A further sale of the Equity production, "What's Wrong With the Women," is reported this week by Louis Baum, who is at present in San Francisco on a tour of the independent exchanges. Daniel Carson Goodman's production will be distributed in California, Nevada, Arizona and the Hawaiian Islands by Progress Features of San Francisco who will back the production with a big campaign. With this sale "What's Wrong With the Women" is now well past the halfway mark.

Backer Sells Warner Picture

The Franklyn E. Backer series of unusual Westerns, starring J. B. Warner, has been sold for Western Pennsylvania and West Virginia to the Quality Film Corporation of Pittsburgh, of which Harry Lando is president. The Lando Film Distributing Company has also bought this same series for Ohio and Kentucky.

The territory on this series is being closed up rapidly, Jack Von Tilzer, general sales manager of East Coast Productions having just closed with G. A. Wedig, who controls the All Star Features of Detroit, for all of the state of Michigan except the upper peninsula. Mr. Elfelt, who was in New York to confer with Mr. Backer for several days, has returned to the West Coast, where he will continue to direct Warner.

Rocks' Second

Joe Rock is now completing his second picture for Federated Film Exchanges of America. It is entitled "Aladdin" and is a satire on the Arabian Nights' tale. Billie Rhodes is in the cast.

Exhibitors and 'Changemen Endorse World Release Tip

"Not until the national State rights distributors make definitely known their product in July or early August, for the following season, will the local State rights exchange-man be able to properly compete with the program company."

That, in substance, is the observation of seven representative and enterprising State rights exchange-men interviewed by a representative of the State rights department of Moving Picture World in five different cities during the past two weeks. This statement confirms the situation pointed out by this department in its Independent Number in July. In fact, that number was purposely issued in order to give the exhibitor an idea of what the market would have to offer this coming season.

Since then this department has been besieged with letters of praise from exchange-men and exhibitors, who were cognizant of the situation. One exchange-man from Seattle wrote that that "step and suggestion was the greatest made in the history of the independent market."

Now such men as Sydney Samson, of Grand-North, Buffalo; Harry Charnas, who operates the Standard Exchanges in Cleveland, Detroit, Cincinnati and Pittsburgh; Lou Berman and Tony Luchese, of Philadelphia; Fred Cubberly, of Minneapolis; Arthur Bromberg, of Atlanta; George Fecke and Sam Grand, of Boston, and Frank Zambrino, of Chicago, agree that only until such time as the independent distributor announces several months in advance what he will have to offer the following season can the local exchange-man properly compete with the program companies.

Business generally is improving,

but had the big features that will soon be ready for release, been announced earlier in the year, exchange-men agree that they would have obtained considerably more dates than they will get because of late announcements. Thousands of exhibitors in this country are desirous of booking worthwhile independent pictures, but because of the uncertainty of the releases, they are forced to tie up with national program companies, leaving a comparatively few open dates for independent productions.

Al Lichtman, judging from reports pouring into exchanges handling his product, is in for a big year, for the bookings on his initial Ben Schulberg picture, "Rich Men's Wives," are exceedingly heavy. Particularly true is this in New York state, Pennsylvania and Ohio, where the picture has either played or will play the best houses.

Joe Brandt, of C. B. C. Film Sales Corporation, and managing head of the Federated Exchanges, who is on the road visiting the various exchanges, is the latest film man to come forward with the statement that independents are winning more and more prestige with short subjects.

Clarence Bricker, director general of the Bricker Productions, Inc., which will produce a series of two-reelers starring Frankie Lee, left New York this week for the Coast, after having completed all distributing arrangements with East Coast Productions, Inc.

Independent pictures of merit will be given a chance for showing at the Balaban & Katz theatres in Chicago and vicinity, according to extensive information that has come into the possession of this department.

Ed A. Wheeler, well-known in film circles, and popular, too, as an exploitation man, has taken over control of the Penn Film Service of Pittsburgh, 1010 Forbes street, that city. Mr. Wheeler took active charge Monday, September 4.

Independent film men throughout the country observed Labor Day, and despite the railroad problem, few of them spent the holiday at their homes.

Al Lichtman and several of his officials left New York late this week for Pittsburgh, where they will be the guests of Harry Charnas of Standard Film Service on Saturday night, September 9. Mr. Lichtman will also visit several exchange centres.

The railroad situation in the Midwest is working havoc with independent and program exchanges. The delivery and pickup of prints are uncertain. Five big Ohio cities were without shows on Labor Day.

The independent theatre in St. Louis, devoted exclusively to showing independent pictures, has served as food for thought for exchange-men in Chicago and Cleveland. Since the departure of S. Barrett McCormack for Chicago from Cleveland, independents have not been getting the choice dates they used to land when he was at the Allen Theatre.

"Bromberg Week" will be observed in the New Orleans territory. This announcement came to this department this week, and it is understood that the week will fall some time in October.

Harry Lande, who operates exchanges in Cleveland and Pittsburgh, has landed many big bookings on his bigger pictures. The current week marked the commencement of Lande's big sales drive in both territories.

Sam Zierler, of Commonwealth Film Corporation of New York, has booked Lichtman's Ben Schulberg productions, "Rich Men's Wives," "The Country Flapper," and "Sure Fire Flint" over the Loew circuit. "The Country Flapper" already has played the Broadway Loew houses and reports indicate this picture did a good business at every stand.

C. B. C. Explains Service It Gives Exchangemen

That exploitation co-operation service is not completed but only just begun when a C.B.C. Film Sales Corporation feature is sold is evidenced this week by a statement from that office. In the case of most independent features, when they have been sold in a certain territory, and that territory supplied with stills, press books, and cuts exploitation co-operation ceases and attention focuses on unsold territory.

According to the C.B.C. method, however, this is only the beginning of co-operation, which continues during the entire time any exchange-man or exhibitor releases one of the C.B.C. product—whether it be a feature or a single-reel subject—and it is for this reason, according to Jack Cohn that his company has been so successful. His exploitation department, through the medium of letters and circulars mailed every other day keep every holder of a C.B.C. picture reminded that the company must be kept advised of all details of release, exploitation—anything, however small, that is connected with the handling of the feature.

In this way, personal touch is established, and exchange-men are in almost daily communication with C.B.C., sending in to the offices samples and photographs of exploitation, posters, lobby dressing, novelties and everything else. When these are found by C.B.C. to have real value, a sufficient number is secured by them and passed along to every other holder of the picture, offering it as a suggestion that has been found workable by another, and suggesting that it be tried out in that territory also. The system was originated by Esther Lindner, head of the exploitation and publicity department of C.B.C.

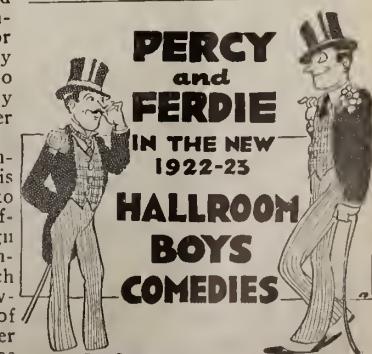
Big Sales Made on Fairbanks Series

Among the first exchange-men to avail themselves of the money-making possibilities of the new series of Arrow-William Fairbank's features is A. C. Bromberg, with exchanges in Atlanta, Charlotte and New Orleans, the sale being made after Mr. Bromberg had viewed "Peaceful Peters." Frank Zambrino also secured the series for his Progress Pictures Company of Chicago, and there is said to be a strong demand for territory from exchange-men in many other localities.

An extensive exploitation campaign is being prepared on this series which Arrow considers to be possessed of unusual box-office possibilities. The campaign is very comprehensive and including a costly brochure which is now being distributed, a novelty mailing booklet, a series of sales letters and a trade paper advertising campaign that has

already been mapped out in advance, the entire series of ads now being in proof form.

In the first release, "Peaceful Peters," Fairbank's is said to have a picture that suits him to a "T," with plenty of punch and action.



Signs Bessie Love

Bessie Love will be seen in the first three of a series of two-reelers being made by Frederick G. Becker, managing director for little Arthur Trimble. These are part of a series of twelve to be known as "The Strange Adventures of a Prince Courageous" and Miss Love has made a tentative agreement to appear in the entire series.

Warner Engages Neal

Alexander Neal, well-known comedy scenarist, has been added to the Warner Brothers' scenario department, by S. L. and Jack Warner and Harry Rapf.

ONE YEAR AGO

It was Will Nigh's "Why Girls Leave Home" that drew record revenue for exchangemen and exhibitors.

SIX MONTHS AGO

It was Will Nigh's "School Days" that made more money than any independent release on record.

AND NOW

It's Will Nigh's

"NOTORIETY"

that will make box office history

THE CAST

MAURINE POWERS
MARY ALDEN
ROD LA ROCQUE
GEO. HACKATHORNE
J. BARNEY SHERRY
MONA LISA
RICHARD TRAVERS
IDA WATERMAN
WM. H. TOOKER
ANDERS RANDOLF

Produced and Distributed by

L. LAWRENCE WEBER and BOBBY NORTH
1600 Broadway

N. Y. City

Garsson Will Film "Way Down South"

Murray W. Garsson has purchased the story, "Way Down South," written by Harry Diggs and Adelaide Leitzbach and arrangements for production are already under way.

Miss Leitzbach is also the author of the stage play, "The Night Call," which was a success on Broadway and will be presented in London in the near future. She is now preparing the scenario for "Way Down South."

The story deals with a present day romance of Southern chivalry coupled with mystery and is said to recall the tales of the Arabian Nights and to contain a wealth of dramatic material.

The action is laid near Albany, Ga., a city known for its picturesque surroundings and quaint structures and the entire company will go there in the near future.

The production will be supervised by Mr. Diggs who was formerly a newspaper man and who for several years has been connected with motion picture enterprises, in producing, distributing and exhibiting branches.

Contrary to the usual procedure, "Way Down South" will reach the screen first and will later be presented as a stage play and also published in book form.

This is only one of the plans which Mr. Garsson has underway. He will produce other pictures with prominent directors and stars and also announced that he will lend financial aid to directors, players and authors, and to help in the distribution and exploitation.

Details of the financing plan will be revealed later. Mr. Garsson has recently moved his office to 522 Fifth Avenue, New York.

"More to Be Pitied" Scores in Chicago

Opening at the Randolph Theatre in Chicago on Sunday, September 3, the C. B. C. Film Sales Corporation special, "More To Be Pitied," scored a hit. Advertised as the world premiere for this picture, the opening attracted unusual attention and a record crowd attended. Added interest is attached to this presentation due to the fact that it is said to be the first time the Randolph has shown an independent feature, and it was chosen for a holiday week-end.

Despite intense heat the picture played to capacity both Sunday and Monday and is continuing to crowd the house.

J. L. McCurdy, manager of the Randolph, wired to C. B. C.: "No question but it is a big picture. Sunday and Monday played capacity all day." And this despite the fact that the weather was unusually hot.

The showing at the Randolph is announced as but the first of a series of big premieres for "More To Be Pitied." H. A. Lande of Quality Film Corp., has arranged for a run at the Victoria Theatre in Altoona, beginning September 25, and this is to be followed by showings in prominent first-run houses in many other territories.

"Notoriety" Will Be State-Righted

Information from the offices of L. Lawrence Weber and Bobby North has set at rest the report that the producers of "Notoriety" were considering the release of that production through a national distributing organization. The producers will go ahead with their plans to sell territorial rights on Nigh's latest special, just as originally planned.

Weber and North have been

announcing the independent distribution of "Notoriety" for the past month, although it is understood they were in possession of a number of offers of national distribution from other organizations. The interest shown by outsiders in Nigh's latest output was predicted by the producers when Nigh first signed with Weber North. He was director of "Why Girls Leave Home" and "School Days."

Sol Lesser Forms Accessories Firm

Sol Lesser, with his associates, Mike Rosenberg and Irving M. Lesser, of Principal Pictures Corporation, and with the aid of his West Coast associates, A. L. and M. Gore and Adolph Ramish, has launched a

project whereby accessories pertaining to the exploitation and better showing of motion pictures will be manufactured and sold to exchange centers and exhibitors the world over.

Clune Exchange Reorganized

The Clune Film Exchange, which bears the name of W. H. Clune, one of the foremost showmen of the country, has been reorganized with the consent of the Corporation Commissioner of the State of California.

The exchanges are situated in Los Angeles and San Francisco, and are distributing throughout California, Arizona and Nevada and the Hawaiian Islands.

"In the Night" Is Now Ready

Among the independent productions of the year is "In the Night," which Producers Security Corporation announce now ready for distribution. It is a story of mystery and life after dark, a sequence of events that holds one spell-bound from beginning to end. It depicts the folly of the double standard of living and brings home a message to every household.

Big Demand

Demand for sure-fire melodramas brought about another sale of territory on "The Curse of Drink" feature this week. This six-reel release is being distributed on the state right market by L. Lawrence Weber and Bobby North.

The buyer was the Grand North Exchange of Buffalo and Albany, operating in the upper part of New York State. The sale represents the third consecutive deal in the past three weeks.

Advances Release

Sam Grand, who purchased the New England rights to the Export & Import Film Company serial, "The Jungle Goddess," and who expected to release the wild animal film in October, has now announced he will release the Selig thriller immediately. The newspaper publicity campaign on "The Jungle Goddess" is now well under way. During the past two weeks sixty-one newspapers featured a half page illustrated article on the serial.

Praises Picture

The first pre-view presentation of the Warner Brothers' picture, "Rags to Riches," featuring Wesley Barry, at the Symphony Theatre, Venice, Cal., elicited considerable praise from Art Meyer, of the Los Angeles Motion Picture Bulletin and Clem Pope, of the Symphony. The pre-view was given before a large audience of motion picture theatre-goers.

Completes Contract

Kenneth Webb, the director, has completed his contract with the Whitman Bennett organization. During the past two years Webb has handled four Lionel Barrymore features, two Betty Blythe films, three all-star productions and one Rex Beach picture. As yet he has made no announcement of his future activities.

Selling the Picture to the Public

By EPES WINTHROP SARGENT



New Angles For Blood and Sand Are Tried Out in Newburgh on First Run

DESIROUS of trying out the exploitation possibilities of "Blood and Sand," Gilbert P. Josephson, manager of Cohen's Opera House, Newburgh, N. Y., was given the picture simultaneously with the New York first run, and Max Rosenfield, Jr., inventor of the eighteen foot Golem, which was only seven feet high, went up from the home office to help out.

Between them they managed to pull stunts that would have made a less sleepy town giddy for a week and they got some really new ideas.

Of course the lobby was worked on the sketch first shown in this department, using the yellow and red material with the "Plaza de Toros," which puzzled the natives, who thought it was a new star, but then they are still sending G. Washington monthly bills for rent of the headquarters he established there during the Revolution.

The lobby was all the splash we thought it would be, and when the mystery of the plaza was elucidated it was regarded with fresh interest, especially by the man who on being told it meant "bull ring" retorted that he knew all about that—they wore them in their noses.

Pictures To Steal

The still frames carried 136 stills from the play, following the same idea as the Reisenfeld houses.

One frame was unglazed and was filled with pictures of Valentino. It was purposely left unguarded that the girls might steal them. The frame had its greatest value when about half of the pictures had been removed, but when they were most all gone the supply was renewed.

This sounds like a rather expensive stunt, but when you realize that each picture was treasure trove, to be shown all the less daring girls, it will be seen that it was reasonably cheap publicity.

Wrote the Ministers

One clever stunt was sending two seats to all of the ministers with a note calling attention to the little-known fact that a chapel is one of the back-stage furnishings of all bull rings, where the toreadors offer prayers for their safety in the coming exhibition.

This "and other touching examples of faith" were played up in the letter and the explanation added that the management supposed the recipient would be sufficiently interested in this wonderful argument against the brutal sport of bull fighting to attend, but that the management wanted to make certain they would be present, and so enclosed the seats.

Four ministers mentioned the fact of the chapel in their sermons the day before the picture opened, and all came and approved.

Club secretaries were advised that owing to the demand for seats, they would be permitted to reserve seats en bloc for their members, and several blocks were set apart, ranging from a dozen seats up.

Beating the Buses

The bus lines to the smaller towns were exorbitant in their demands for advertising space. They rigged up a card with an advertisement for the attraction and hired

a darkey to "deliver" it. Not one of the conductors questioned him, and he covered all the routes at a cost of \$1.50 in fares. He held the unwrapped card so that it was clearly shown to all, and the stunt worked so well that he was turned loose in the public parks, where permission could not be gained to exhibit signs.

He was all set to explain that he was delivering the card to some address and had merely sat down to rest. He rested the better part of two days, changing his seat frequently, and the police paid no attention to him. This is a new and mighty good stunt.

Edged With Black

The negro seems to have been a very useful factor in the advertising, for another day he was dressed in a bullfighter's costume and paraded the streets with a sign on his back stating that he was not Valentino, and when a circus made a one-day pitch the week before, and people had to pass along the tow path to reach the show lot, he stood beside a sign announcing that "Your show for next week" would be "Blood and Sand" and handing out heralds.

The opening matinee of fanphoto costing \$12.50 a thousand was given each girl with bobbed hair, and similar pictures were presented all who solved the familiar cut up puzzle printed in an afternoon paper.

Another paper was given selections from the special score for "Blood and Sand" for its wireless broadcasting with due credit both in the program printed in the paper and in the announcement.

Boo! store hook-ups and similar smaller stuff made a complete campaign and the house set new records. Some of these stunts are not only new but valuable. Keep them in mind, especially the perambulating car card.

Results

C. A. Crute, of the Lyric theatre, Huntsville, Ala., reads and USES this department.

From it he took the idea of a schoolroom float for School Days.

It cost him eight dollars.

It bettered business by more than one hundred dollars.

It pays Mr. Crute to follow this department.

IT WILL PAY YOU.

Makes Fine Display on Loves of Pharaoh

This lobby front for "The Loves of Pharaoh" comes from Guy V. Kinimer, of the Arcade theatre, Jacksonville. It is the first and we think that it will stand the best, for it would be difficult to find anything better.

The layout is strictly Egyptian and the rich colors give added distinction which the photographic reproduction lacks. Dull reds, yellows and greens should be the colors employed, and be careful not to have these paints too bright or the effect will be garish rather than rich.

Special lithographic advertising was employed around town and much interest was aroused in a newspaper contest as to what the loves of Pharaoh were. His love for the girl was clearly apparent, but the title was in the plural. The pharaoh's love for himself was the correct answer.



A Paramount Release

THIS MAY BE BETTERED, BUT WE'VE GOT TO BE SHOWN

This was the lobby front used by Guy Kinimer, of the Arcade Theatre, Jacksonville, on "The Loves of Pharaoh," and we certainly would like to see a better one, but we do not believe there is much chance to better this display.

Hyman Has Sergeant for "Hurricane's Gal"

Because the Navy worked with Allen Holubar on scenes for "Hurricane's Gal," the recruiting serive is glad to work in with picture managers on a ballyhoo. Even Edward L. Hyman, of the Strand Theatre, Brooklyn, gave lobby room to a recruiting sergeant, though he moved him out to the sidewalk for the photographer.

With a special frame of pictures emphasizing the navy angle, and a letter from Holubar, the stunt attracted a lot of attention and helped the hot weather business.

Note the new frame stands Hyman is using. These are of pine, stained and grained, and with a back coming up about half the depth of the frame. They are more stable than the usual easel, and if anyone does run into one, the stand is simply moved a little instead of being knocked over. It is one of the best lobby stunts brought forward in a long time.

The ballyhoo worked so well that Hyman let a girl sell *The People's Home Journal* in front of the house to help put over the Helen Lynch contest when he played *Fools First*. The magazine had covered the town with tack cards and the news stand worked in with this stunt.

Took a Repeat

Because the Hope Theatre, Dallas, did well with the old clothes angle for "Trouble," the manager persuaded the authorities to run a second week and changed the sign in the public square to show Dorothy Phillips, as "Hurricane's Gal," threatening the crowd with a revolver unless they brought in their old clothes.

This gave a second week for the best stand in the city; on one of the public squares where no one could overlook it.

Ran a Whiskey Stream Over the Border Line

Taking the lobby suggestion first shown here, Robertson, of the Palace theatre, Ft. Smith, Ark., built up the idea into a knockout.

Somewhere he obtained an old beer keg and hooked this to a concealed hose connection, so that a stream of supposed liquor trickled from the spout into the funneled opening of a pipe line, which supposedly ran "over the border."



A First National Release

HOW EDDIE HYMAN SET THE NAVY TO WORK FOR HIM

He gave the recruiting sergeant a "pitch" in front of the Mark Strand, Brooklyn, to work on the Navy angle in "Hurricane's Gal." Note Eddie's new easels on the right. These are new and better than the average in solidity.

into the tub located on the United States side of the line. That is why he has the keg elevated. It gives him a higher level so that the fluid will run over of its own weight.

The suggestion of the lobby was strong, and it brought the feature more forcefully to the attention of the playgoers than any still lobby that could be devised. It is simple and space saving, but it surely is a cleaner-up.

Not One, But Six

Recently we suggested that Leon J. Bamberger, the Paramounter in Toronto, must keep a scrap book, since he used a stunt tried out something like a year ago by J. W. Sayre, and reported at that time.

Bamberger comes right back with the correc-

tion that he has not one but six scrap books, in which he pastes all material, according to these classifications: Newspaper Ads and Tie-ups, Street Stunts, Windows and Stores, Lobbies, House Distributing and Mailing, and Miscellaneous.

That is even better and explains why Bam is now regarded as one of the star Paramounters. He is not only not ashamed to use another man's ideas in new territory, but he keeps his stuff in the most available and systematic form.

Try Bamberger's scheme and get not one but six books and a year from now you'll know ten times as much about running your business as you do now, if you are one of those to affect to disdain help from others.

Flashy

Eddie Collins, of the Rialto theatre, Dennison, Texas, boxed in his lobby with a compo board for Mae Murray in *Fascination*. There were eight openings in the design, all covered with light tissue paper, and back of each of these were powerful lights hooked to the flasher which controls the electric sign. The intermittent lighting was in itself a strong attractor and backed up the artistic work of the artist.

In front of this was a cutout of the star in a dancing pose in front of a disc of red satin, pleated. This is a stock stunt which is booked around with the film and not a part of the Collins planning, though it worked in well with his design.

Painted Posters

E. G. Stellings, of the Howard-Wells Amusement Company, of Wilmington, N. C., sends in some capital examples of hand painted posters, which, unfortunately, will not reproduce because of the color of the background.

In effect they are paste-ups of poster material with original lettering and ornamentation; a form generally to be preferred above the straight painted poster. Mr. Stellings demonstrates that a little judicious pasting not only saves time, but increases effect.



A Paramount Release

USED A PIPE LINE LOBBY FOR "OVER THE BORDER"

Hand it to Robertson, of the Palace Theatre, Ft. Smith, Ark. He got a new one for his lobby on "Over the Border" by showing a stream trickling from the keg into the tub over in the States. It made them all take notice.



▲ Paramount Release

SEVEN DOLLARS IN CASH AND SEVEN HUNDRED IN PEARLS

How Oscar White, of the Rex Theatre, Sumter, S. C., put over Jack Holt in "The Man Unconquerable." He had the seven dollars, but he borrowed the pearls from the local jeweler in return for a credit card. It gave a new South Sea idea.

First National Ties to Photoplay Books

First National has arranged with Crossett and Dunlap to make special exploitation of the seventy-five cent editions of "Kindred of the Dust" and "The Masquerader."

For the first transparent slides will be supplied, both with "See this photoplay at your favorite theatre" and with a blank space for the house name where the exhibitor hooks-in with the stores.

For the Guy Bates Post production the exploitation will take the form of extra jackets, with which to make a window splash, the jacket hooking to the First National production of the play.

Franchise holders who will handle these two plays will do well to get in touch with the book-sellers now with a view to effecting the fullest co-operation. Start with the store, instead of horning in later.

The Rock Cave Lobby Sold Connie Tickets

Arthur E. Weld, who is not managing the Strand theatre, Waterloo, Ia., figured that The Primitive Lover suggested the cave man, whether the story did or not, so he got hold

of a lot of old combo board, had it painted up and not only made a cave for the box office, but for the entrance doors and the house front, covering the brick work and pillars with the same painted material.

The lobby was in no sense true to the film, but Mr. Weld did not sell it as a prologue to the picture, but as a novelty, and as a novelty it held up the summer business. People are still children enough to want to go into the cave and see what is behind it, and the "cool as a cave" suggestion was not to be scorned these warm days.

Mr. Weld suggested that it will work on any cave man title or story, and it will work well just as a novelty if you want to use the suggestion of interior coolness.

Played the R. F. D.

J. P. Harrison, of the Hippodrome theatre, Fort Worth, Texas, put a new touch to the white fence idea used on so many pictures. For *My Old Kentucky Home* he used short lengths of fence either side of the lobby opening, and on the post of one side he placed the familiar R. F. D. box, which gave a novel touch and attracted no little attention. It was a little thing, but it put the lobby in a new class.

For the rest he used foliage pendant from the arch, potted palms and a miniature house, with two-figure cutouts on either side.



▲ First National Release

ARTHUR E. WELD SOLD TICKETS ON "THE PRIMITIVE LOVER" WITH A ROCKY CAVE LOBBY

This was not true to the film, but the title suggested the cave man stuff and the big idea was to take their money from them and put it to the credit of the Strand Theatre, Waterloo, Ia. It was a novelty and it got them packing in, and once they saw the picture it mattered little in their young lives that Constance Talmadge wore dresses instead of summer furs. It was good and they were happy.

\$700 Lobby Display Cost a Credit Card

Oscar White seems to be stepping into the shoes vacated by Eller Metzger, the economical exploitationer of Creston, Ia. Metzger has not been heard from in six months, but White bats out a lobby about once a week that brings the whole town to see.

For "The Man Unconquerable," at the Rex Theatre, Sumter, S. C., he used a lobby display that included \$700 worth of pearls and seven one dollar bills.

The bills were tacked to a card on the front of the pearl display and the text started off with: "These did not conquer him," with the bills and a revolver, then "Pearls made him a million, but a girl made him a man," the exhibit including the girl and the man she made out of him. The jewels were in a glass topped case (borrowed), just back of the sign, and the display centered about a card for the local jeweler from whom the pellets were borrowed.

This was not as picturesque as some of the stuff Mr. White has worked, but he has had a number of beach and tropical displays lately and he felt that something different could get more attention, and so sell more tickets.

Salting the Lobby Is a Fresh Stunt

Barry Burke, of the Palace theatre, Ft. Worth, made a cold lobby for *I Am the Law*, with a snow hut box office and entrance door and painted woods.

Then he scattered salt and Christmas tree snow on the floor, and that intensified the suggestion of the low temperature and got about double the pull. It cost only \$15 to get a 25 per cent. boost in the receipts, largely through the mental suggestion of the snow.

The cold lobby works as well as ever, but it needs something new to quicken interest, and Burke got this with the salt and mica.

Cheap and It Worked

Six passes and a borrowed automobile put over "Sky High" for E. C. Ogg, of the Imperial Theatre, South Pittsburgh, Tenn.

For the passes he borrowed a dummy from a local clothing store, which he dressed as a cowboy and placed in the lobby, then he bannered the auto and sent it around town to tell about Tom Mix.

Receipts went up without a corresponding hoist in the expense account; which is the ideal exploitation.

Played Hook-up As a Solitaire

Undaunted by the fact that he could not ring one of the local papers in on a street moving picture tryout for "The Crossroads of New York," one of the First National exploiters decided to play a lone hand and announced that he would conduct a test for Mack Sennett on the picture when it played Keith's Theatre, Syracuse.

He dug up a fat street car conductor, an equally plump cook; who almost equaled the conductor's 235 pounds; two rubes and a boy with an ingratiating grin.

He fixed it with the police to use the most prominent cross roads in town and started in with singles of the quintet. Then he made them write their own continuity, only stipulating that there should be some pies in it, and a boy was sent to the bakery. They were shy on custard, but strong on raspberry, and that seemed more appropriate, so all five got the raspberry from the crowd and each other simultaneously.

It ran about an hour and a half, with interruptions to let the police ease the street cars through the mob now and then.

Being gluttons for punishment, the same five went down to the beach the following day and varied their production by pushing the fat conductor off the dock.

There was more publicity than could have come from a tie-up to any one paper, and though this happened a month ago, the town is still talking. Just goes to show that you can pull these stunts if only you make half an effort.

Working Well Ahead Doubles the Sales

Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., took in more than double his usual business on "Foolish Wives" by working well in advance and getting some new ideas.

He started in two months ahead to tell the play was coming, but he dug in about a month before the showing and got really busy. He started the trailer four weeks ahead of the opening, beginning with the full trailer as sup-



A Paine picture

THIS LOOKS COOL, NO MATTER WHAT THE WEATHER MAY BE

How the Helig Theatre, Portland, put over "Nanook of the North" with an igloo and a kayak, not to mention a wealth of paper icicles and an Arctic scene about twenty feet high built out over the marquise. The igloo is a capital suggestion.

plied by the Universal, and cutting off about fifty feet now and then, to prevent it getting too tiresome, replacing the amputated portions with additional slides.

These cut scenes were later joined to the ends of some junk reels he borrowed from the exchange. The reels were placed on the floor of a store window and the trailer scenes brought up against the glass so they could be seen. He even got a newspaper write-up on this idea.

He made another big splash in the window of a vacant store, put up cards in all service stations and in most shops, and tied the merchants to two single hook-up pages, one running the opening day and the other a day later.

He tried a contest for a double of Miss Dupont, using her physical measurements, but this flopped as the women seemed unwilling to supply this data, even in the hope of winning a prize.

In all of his work he stressed the cost of the picture rather than its excellence, to avoid any

possible comeback. Special stress was laid upon the Monte Carlo scenes.

As a result he played to a 125 per cent. increase in business at a cost of about \$20 above his usual expenditures.

Two Good Ideas

All green exploitation for *The Green Temptation* is old, but Raymond Willie, of the Palace theatre, Dallas, managed to get a couple of new bumps. One was a white card with merely a green splotch on the surface. No one was able to fathom the idea. Next week the same cards were put out again, but this time they were printed: "Watch for it! Alluring! Fascinating! The Green—." At the same time newspaper teasers were started. The following week the full statement was used.

For the all-green lobby Mr. Willie added streamers of green ribbon tied to the fans in the lobby, and the snapping streamers made people forget that it was too hot to go to the theatre. It all looked so cool they felt it must be cool, and inside it was as cool as fans could make it.

It brought one of the best weeks of the summer.

Jazzed a Drive on a Savannah Coogan

J. G. Evans, of the Odon Theatre, Savannah, decided to see just what he could pull down with Jackie Coogan in "My Boy" the first half of the week. He figured that he could concentrate and get a last half result on a first half position, and he did.

He hooked a newspaper to a drawing contest with three and two dollar prizes for the best head of Jackie in the role and received about two hundred drawings, which gave him a better lobby display than would as many hand painted oils.

In Tub and Barrel

And as long as he had them there, he used a lobby cutout from the 24-sheet, with a one sheet in a barrel on one side and another one sheet cutout in a tub on the other.

Hook-ups were made with a shoe store and a merchant handling the Coogan clothes, and the newsboys were paraded through the streets in the good old fashion.

Combining the stunts brought more business than he had a right to expect in August.



A United Artists Production

PUTTING THE BELLS ON ROBIN HOOD IN BOSTON TOWN

"Robin Hood" has not yet been released, but the famous Filene store capitalized the interest in the Fairbanks production and made up a special window with stills from the film and the models posed as though participating in a contest.



A Paramount Release

THERE IS NOTHING NEW TO THIS EXCEPT THE DRAPERY

Other managers have used toys and cut-outs for "The Bachelor Daddy," but A. B. Cooper, of the Strand Theatre, Salisbury, N. C., conceived the idea of making a nursery effect by draping the back of the lobby with hangings. It's a good scheme.

Number Two Sheik Is Heavily Played

Grosset and Dunlap, who have the cheap edition of "Burning Sands," a new desert production by Paramount, have issued 5,000 window cards to dealers, in cheap fiction, for display in connection with the book.



A Paramount Release

THE WINDOW CARDS

The cards are illustrated with various stills from the pictured version, and will be of real assistance to exhibitors who effect a book store tie-up with the popular edition.

A Hyman Novelty

One of Edward L. Hyman's recent production novelties at the Mark-Strand, Brooklyn, was called "The Ladies of the Fan," and was worked with a large fan of nine sticks and

eight sections. This was covered with translucent material and lighted strongly from behind, care being taken that the illumination did not show as points of light.

Before this three girls did a Chinese dance in native costume. The costumes were decorated with colored beads, which changed color with the changing of the spots.

In smaller houses the fan can be decorated with cutouts from large figured wall paper pasted on common white wrapping paper, varnished to increase its translucence, while the girls can be dressed in pajamas, to which are sewn outlines from figured chintz. Between the two extremes there is a wide range.

It makes a pretty number and is out of the ordinary.

Draped in a Lobby to Suggest a Room

Numerous managers have used real toys in conjunction with the cutouts from the Paramount paper for "The Bachelor Daddy," but the effect gained has always been that of a collection of toys and some cutouts. A. B. Cooper, of the Strand Theatre, Salisbury, N. C., wanted to suggest a nursery.

He had some dark colored fabric, and he draped this to cut off the box office and other lobby essentials, and before it he placed the cutouts of the children and Meighan with a surrounding of toys, the figure of the star being about to put one of the youngsters into a patent crib with an insect proof top. A rug on that portion of the lobby added to the effect.

Mr. Cooper seems to have devised something new and decidedly useful in this idea, and it can be worked in a variety of ways.

For an additional hook-up he invited the charges of the Children's Home to be his guest, but to get all he could from that angle, he permitted the Kiwanis Club to extend the invitation, take the credit—and do most of the plugging.

Lost and Found

Before the coming of Where Is My Wandering Boy? to the Capitol theatre, Houston, Texas, Ollie Brownlee used the press book stunt of an old lady who distributed cards reading, "Where Is My Wandering Boy? Help me find him." She was out for several days and became pretty well identified in the minds of the public.

Two days after the run opened she reappeared and this time the cards read, "I have found my Wandering Boy. He is in the movies at the Capitol theatre. Better see him, the picture is great. It is called—" and the title followed.

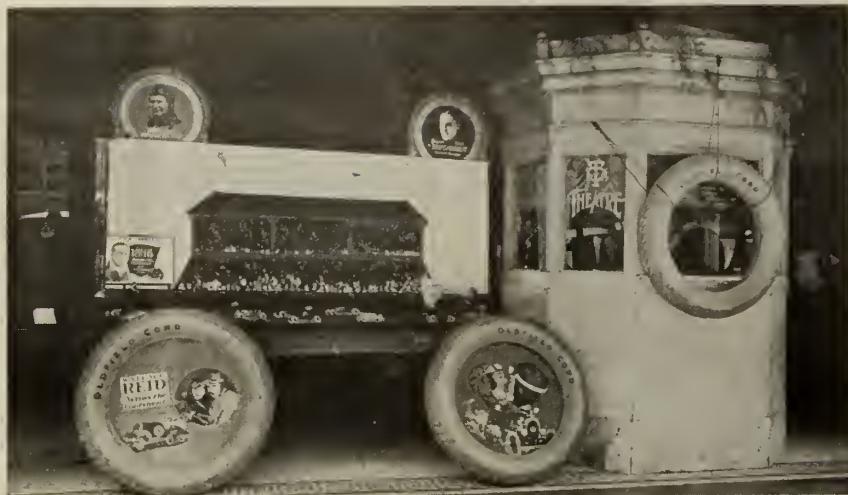
This capitalized all of the interest in the first stunt, plus a stronger punch, and helped put the picture over to a fifty per cent. increase. It also helped to push the interest for the latter part of the week.



A First National Release

HERE'S AN OLD, OLD FAVORITE IN A NEW DRESS

It's the perennial landing of the grand stairway of the Strand Theatre, Lansing, Mich., dressed for "One Arabian Night." It's better than average; about the best yet, but gosh! how Mohammed would kick on that statue of Buddha!



A Paramount Release

TIRES TOLD OF WALLACE REID ACROSS THE CONTINENT

The "Buy your ticket through a tire" was made the chief angle of the T. & D. Theatre, San Jose, California, after a tie-up with the handlers of a make of auto rubbers. The racing scene was also used with cars on an endless belt.

Snow Lobby in South Stands Them All Out

Stewart Bird, substituting at the Strand Theatre, Birmingham, Ala., built the usual snow lobby for "I Am the Law" and got the best business in weeks for the attraction.

He built a stockade about the box office, with cabins against either side wall, and filled in with whitewashed foliage. That part of it was the usual thing. What Mr. Bird thinks put the lobby over as new was a long fence running down through the centre of the lobby space and also snow covered. This seemed to get all the attention, and it put the picture over to a business that opened well and kept running up for the entire week until the last day brought in much more than that drawn at the opening.

There is a lesson in this fence stunt, with the same old moral that a new touch will more than save an old stunt.

A Popular Army

J. B. Robertson got out some good copy for post cards sent to the roster of the American Legion. It was class advertising, but so well

done that the recipients passed it along to others to enjoy. It carried a large heading: "Volunteers Wanted" and ran along in smaller type with:

"Enlist today! Join the army of The Dictator. Excellent fighting conditions. Eight-hour day. Saturday half-holiday. No Sunday fighting. Good pay and good food—when you get it. Time and a half for overtime. All the battles will be brought to the barracks. No hikes, no reville, no discipline, no nothing.

"Join the Army of happy people who will see Wallace Reid in The Dictator at the Palace theatre, Monday and Tuesday."

Boggins Publicity

Just as we were beginning to wonder if people had stopped printing up the paper bags for store use comes Tom Clemons, of the Tivoli theatre, Beaumont, Texas, to explain that he did it on Missing Husbands, getting permission from the Piggy Wiggly store to put red ink all over their nice brown bags. All it cost was the printer's bill and a few passes. and the store also gave up a window to the picture.

He also worked the telephone stunt to practically every number in town, and used cut-outs for the lobby.

Tired the Lobby to Sell Wallace Reid

Hooking in with the agency for an automobile tire not only gave the Turner and Dahnken Theatre in San Jose, Calif., plenty of decorative material, but Manager Harry E. Brown hooked out a window on automobile row, where it would do "Across the Continent" a lot of good with drivers and chauffeurs.

The chief novelty was the idea of hanging a tire in front of the box office and making "Buy your ticket through a tire" one of the slogans. This can also be worked with life preservers on marine plays, now that we have the idea.

A mechanical race scene was used with a grand stand and moving miniature cars, but the tires put the show over.

Hooked the Clansmen to "One Clear Call"

Down in Texas recently the Primary Elections demonstrated where the Ku Klux Klan stood, and this gave an idea to C. R. Sullivan, of the Fair Theatre, Amarillo.

He booked in "One Clear Call" and started the big sheets three weeks in advance. Two weeks away he posted the smaller sizes and put on the trailer supplied by First National and arranged for a tie-up with the local Klan.

A recent initiation north of the city had been photographed and the negative was strong enough to permit enlargement to 48 by 72 inches. This was made the centerpiece of the house front, with six sheets on either side and with cutouts of the mounted horsemen off to either side, at the curb line.

Naturally the photograph excited intense interest, not alone in itself but in the play and is, we believe, the first instance of an actual Klan photograph being made the basis of exploitation.

Mr. Sullivan put out six men in Klan regalia the Saturday before his Monday opening, and kept them on the streets, mounted, until the third day of his four-day run.

With throwaways and large newspaper spaces, he did a mid-winter business toward the end of July.

Don't suppose that you can start September off with a bang and then give them junk the rest of the year. Start with good bills and keep them coming with a good brand of offering clear through the season. September is just a starter. You can't hustle one month and make it last twelve.



A First National Release

HOW A TEXAS HOUSE HOOKED ONE CLEAR CALL TO THE LOCAL KU KLUX KLAN

C. R. Sullivan, of the Fair Theatre, Amarillo, Texas, after two weeks of good advance work, brought his campaign to a smashing conclusion with a 48 x 72 inch enlargement of an actual initiation. Then he used six riders for five days and took extra newspaper space. With the Klan carrying most of the state in the Primary elections, Mr. Sullivan was shrewd to see the advertising advantages of the hook-in.

Sectional Screen for Easy Painting

Most painted fronts involve the use of a large space in the form of a paint frame or similar device, but the Empress Theatre, Owensboro, Ky., has a new idea in the sectional front.

Panels were made, three of which were the full height of the arch, while the fourth was short enough to serve as an entrance. Four of the panels completely filled the opening. By squaring off the drawn design and repeating in the squares that portion of the picture appearing in each square, a perfect join was made without taking up much space.

The cut shows the device in use for Norma Talmadge in "Love's Redemption," the figure of Ginger being the important element in the sketch. The entrance panel can be set in any one of four positions.

Made a Church for "The Little Minister"

Clayton Tunstill, of the Rialto Theatre, Chic' ash, Okla., has been hustling lately to offset the torrid Texas weather—and may "The Prophet" grant that the printer makes it "torrid" and not "horrid!"

Anyhow, he had Betty Compson in "The Little Minister," and he felt that building a church for the dominie would help bring in some people to be among those present when the contribution plate was passed. He had stained glass windows and everything, and at night lights shone through the transparent windows.

In back he placed a cutout he used for "The Bonded Woman," building up the lattice idea which the original sheet carried, to give him a background without the cost of building, and the business went up.

The lettering on the marquee refers to a local contest, the particulars of which are not given, but Bill Johnson volunteers the information that it has helped business wonderfully.

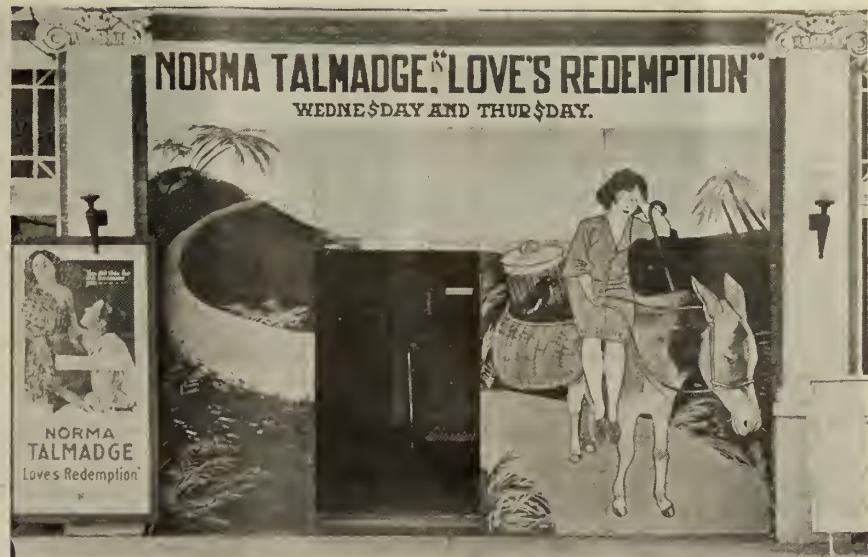
By changing the name and the figures daily, Tunstill has the town in a ferment, and the only way to get votes is to purchase tickets, which the loyal supporters of the beautiful contestants do in appreciable quantities.



A Paramount Release

CAYTON TUNSTILL BUILT THE LITTLE MINISTER A CHURCH

It did not cost as much as some churches, but the contribution plate showed a decided increase, partly because of the stunt and partly because they like Betty Compson in the South. The trellis is a make-over from another cut-out stunt.



A First National Release

THIS SECTIONAL SCREEN SIMPLIFIES PAINTED FRONTS

It was devised for the Empress Theatre, Owensboro, Ky., and was first used for Norma Talmadge in "Love's Redemption," showing the figure of Ginger riding to her new job along the beach front at Jamaica. It is simple and effective.

His Wedding Present

Giving a benefit to a newly married couple was A. C. Cowles' idea of putting over "Married Life."

The newlyweds were popular and a special performance was arranged to follow the regular night show on the last day of the engagement; which was the night of their wedding. Only those who had been present at the wedding could purchase tickets for the show, which started at eleven o'clock, but practically the entire crowd came, though many of them had seen the picture earlier in the run.

The receipts, less the expenses, were turned over to the young pair to aid them in furnishing the home. It sounds like a one-night stunt, but it had a healthful effect on the business for the entire run through the comment it created.

A Lobby Scene Paid Twenty-five for One

Careful work on a scene costing four dollars brought about one hundred extra dollars to the Modjeska Theatre, Augusta, Ga., on "Reported Missing."

F. J. Miller, manager of theatres, decided upon a special scene for the lobby and extra care was taken to make it convincingly real. A frame was constructed, six by ten feet, with a cutout motorboat sailing through cutout waves of compo board. A buzzer, striking against a piece of cigar box gave a very realistic sound imitation of the motor of a motor boat in a hurry and heightened the effect.

The background was a shore scene with a lighthouse, in which a flasher was installed, and dim lighting and a sheet of wire gauze across the front added to the night effect and the realism at the same time.

Above the cabinet was a flat strip on which were painted three life preservers, the star, title and a selling catchline.

The cabinet can be used repeatedly, and if you can work it for a changing light effect you can double its value. You will need a timer for this effect for the change from night to day should be made at intervals of not less than a minute, which is too long for the usual flasher. These displays class with miniatures and are really valuable to the enterprising manager who is ingenious enough to make them convincing. It pulled \$50 a day for the Modjeska.

Cutting It Short

It might be said that C. M. Phillips, of the Rialto Theatre, Atlanta, made short work of exploiting "Bobbed Hair." He announced that all bobbed hair girls would be admitted free between twelve and one, and a lot of people went without their lunch to see the flappers assemble.

Only 250 came the first day, but the following noon 750 surged through the gate, and the three Atlanta papers gave him good write-ups on the gag.

It cost only one thousand free admissions at a time when there were few who wanted to come, and it boosted receipts about 15 per cent. That beats increasing the advertising space, for it gets more space where it will be more prominently displayed.

Selling Lines Lack Ring of Conviction

Although the Rivoli theatre, Baltimore, gets out a neat layout for *Rose o' the Sea*, the selling talk does not match with the rest. The lines lack conviction. You are more than half sold on the general idea, but the talk, off to the left of the lower part of the cut seems to chill the enthusiasm. It reads: "Another sparkling triumph for Anita Stewart as the girl who wastes her love on a reckless youth and is paid in full by the father." It should be possible to present the proposition in a more attractive guise than this. The text suggests that the agent knew he had to say something, but did not know anything worth while to say. And then he goes on, just below, to say that it is a somewhat different drama. Different dramas usually evoke more enthusiasm than this. This



A First National Release

GOOD, ALL BUT THE TALK

seems to be a plan book cut, for First National likes this arrangement rather than the straight-across-the-space designs more generally put out. This gives a better arrangement in that it permits two sections of type to be held apart from each other without the straight line display necessitated by the straight cut, but it causes the advertisement to drop further down the page, unless the signature plate is contrasted. As between this and the straight cut we think this is to be preferred, even at an additional cost for space.

—P. T. A.—

Samuel Sivitz Has Gone On a Vacation

Samuel Sivitz, publicity man for the Rowland and Clark houses, Pittsburgh, took a vacation last year and went out to Los Angeles to get ammunition for his winter's campaign. He came back sold on Southern California, and he writes us that he is taking a walkout on the circuit to spend this winter on the coast. His place has been taken by Charles B. Frost. It's darned discouraging. It took us a long time to convert Mr. Sivitz to the use of part type in his displays, and it is only comparatively lately that he got his artist and compositor trained to use a little metal now and then. And just as he has the Rowland and Clark advertising so that it looks unlike Boston,

A PITTSBURGH REVERSION TO ALL HAND LETTERING

along he scoots for the coast and Mr. Frost lets the artist take his trusty pen in hand and hog all the space once more. There are several banks here where type could be used to greater advantage than lettering, particularly the Regent and Blackstone space, but the artist has done it all and made a rotten job of it—as usual. More than that we think that the selling on "The Loves of Pharaoh" is taken on the wrong angle. Instead of telling what a fine picture this is, Mr. Frost takes the room to start off with: "If Ma'keda came back to earth after 4,000 years' absence, here's what she would hand to Clarisse, the 1922 flapper vamp." The substance of the remarks is to the effect that they had the same stuff 4,000 years ago and that the modern flapper could get pointers from the Nile brand of vamp. Perhaps that will sell the picture in Pittsburgh, but we question whether it will get as many patrons as could be brought in with advertising planned to sell the immensity of the production. It is one of the few big spectacles with a really engrossing story. It is in a class by itself, yet it is sold with a cheap appeal to the flappers to come and see something they will not be able to discern on the screen, and it will disgust the intelligent playgoer who can best appreciate the really fine achievements of Lubitsch. It may not have done much harm, for few will wade through that mess of poor hand lettering, but it assuredly will not help to any great extent. Better work is done for the second week on "Orphans of the Storm," but there is a lot more lettering for "The Woman He Married" that might far better have been in type. We surely are going to miss Sivitz.

—P. T. A.—

Large Illustration Lacks Sales Value

Too much dependence is placed on the cut in this display for the Princess Theatre, Toledo. Down at the bottom, over to the right, there is a four line full face bank which tells that this is "A romantic drama of shipwreck and South Seas, primitive passions and an all-conquering love. Richard Dix and John Bowers in the excellent cast." That does not seem to match up with the face superimposed on an indemnity bond. It does not match, and the first glance gets the illustration, is scarcely interested, and the eye wanders on to the next space. Over on the left there is a statement that this is her greatest triumph since "The Miracle Man," but this has been said of every production in which Miss

Compson has been starred, and it no longer possesses any appeal. An illustration should sell the production for which it is

A Paramount Release

A POOR SALES CUT

used and should be characteristic of that production. This is not. It is not characteristic of anything in particular. It is just a picture, and it eats up a lot of space without paying rental in the form of tickets sold. Not only this, but it is taking space which might otherwise be used to sell the picture. It is a dog-in-the-manger sort of illustration. Of course, an artist cannot bat top figures every time, but he made an awful bone on this. Possibly he thought it was about time to slide on South Sea Island pictures. Very likely it is, but he should have gotten hold of some other angle to have played up. Even the straight face would have been better than the cut as it stands. Will Hays should give a little of his time and attention to the money artists' waste in negative advertising.

—P. T. A.—

Netting An Ad.

One of the chain grocery outfits in New York is handling hair nets as an advertising line. The nets are sold at a profit for five cents, as against ten cents charged by most stores. They more than pay their way, and they carry on the paper in which they are wrapped advertising for the store's own brands. One of the branch managers

says that he gets rid of several hundred a week and not only gets the advertising over, but even draws trade from the woman who wants a hair net and a pound of coffee or something and makes one buy of the oddly assorted order. This should be a good way of putting over house talk and you can get the nets from any "joblot" house, unwrapped, very reasonably.

—P, T, A.—

The Real Admission

The other afternoon we overheard two laymen talking about the price of admission to a certain Broadway picture house. "It's 85 cents," declared one. The other shook his head. "It's all the way from 95 cents to a dollar ten," he corrected. "Ten cents to the usher if there are a lot of seats and a quarter if they are scarce." The other nodded his acquiescence and added that he seldom went. And we enjoyed the incident because only the previous evening we had watched one of the boy pirates stand for a full minute and a half waiting for a patron to extract a tip from his clothes, though his entire service had consisted in following the man down to the seat in a half empty house. Watch these little things in your own house. They hurt business in that the disgusted patrons with the petty graft they associate with the pictures in general.

—P. T. A.—

Los Angeles Achieves a Three Page Hook-up

A couple of years ago the hook-up page had gotten to the point where an exhibitor had to turn in four page sections to get even a mention and the palms were reserved for the eight and twelve page hook-ins. Now the double truck is again a standard of comparison and a three page hook-up will attract attention anywhere. For the debut of Charles Ray as a United Artists attraction in "A Tailor Made Man," Earle Hall Payne engineered a three page hook-in with most of the important tailors in Los Angeles, using it the Friday before the opening, to give the people a chance to talk about it. The house got some of the space. In a city where the advertising rates are as high as they are in Los Angeles, this is more of an achievement than would be an eight page hook-in a town with an inch instead of a line rate. It points the way to hook-up ideas for smaller towns when the picture is generally released. In addition to the hook-up, the

house prepared a general mailing card with the back given over to Ray in his new production. On the face the correspondence half was printed with the copy for the various contributors to the newspaper space, each tailor getting his own advertisement on the cards he mailed out to his own list of addresses. This supplemented the newspaper work and made a complete campaign, helping to put the picture over to an extension of time. They handled 20,000 cards.

—P. T. A.—

CHRISTMAS IS COMING

Probably you know that, but

DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for mid-
summer and in between; both ways from
July 4. Not theory. Not Guesswork. Tried
and tested ideas. By mail, postpaid, for two
dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

Circle Sells More On These Drawings

Recently we showed a very poor design from the Circle Theatre, Indianapolis, in which the bulk of the selling lay with the drawing and the drawing was a detriment. A more recent design from the same house for "Nanook of the North" shows a better sizing of the cut. The action scene takes up all of the space and there is enough action and snow to get the idea over, while the lower cut does just as well for the Fur Fashion Review, which is something new in the line of fashion shows. Here the artist, with very few lines, has suggested the sweep of stylish garments, and will catch the feminine eye with this even more surely than the Eskimo figure above, which will appeal more strongly to the men. With

the pair of sketches he gets all factors of his patrons, and strengthens his appeal. But we are surprised to see that Fur Review so coldly dismissed in the text. That will sell a great many more tickets than the organ solo or the overture, yet it is given about the same space. Whoever is writing the copy for the Circle ads at present is either stupid or lazy. He is not trying to put the house over, apparently. If he is trying, he does not know how, for he has not the slightest idea of show values. It's all the same to him whether it is a novelty film feature, a model show or a dinky organ solo. There is something all wet about this style of advertising where there is room enough to spread out. The Hyman advertisement is all right for the



A Pathé Release

A BETTER CIRCLE

seventy lines on two he can afford with the number of papers he has to go in, but here are 105 lines on three of which about a quarter is utter waste. An eight point line is plenty large enough for an organ solo, the news reel and the topics, and a ten point will cover the orchestra. More should be given the passing attractions, which have to be put over at once for one week only.

What have you done about September? We all want to know.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors



Edited by A. Van Buren Powell

American Releasing

CARDIGAN. Good picture, well liked here. Good action, scenery and story. Advertising; six, three, one, 8 x 10s, 11 x 14s, etc. Patronage; town. Attendance, fair. Victory Theatre, Shawnee, Oklahoma.

Associated Exhibitors

REAL ADVENTURE. Associated Exhibitors have made two pictures that I have found it necessary to hold over for second day during the past three weeks. "Don't Doubt Your Wife" and "The Real Adventure." If they can make good pictures in five reels, why in the world do other producers drag them out to seven or eight? Exhibitors who want good five-reel pictures, get busy and book "The Real Adventure." Advertising; usual. Patronage; better class. Attendance; very good. M. F. Schnibben, Opera House, Florence, South Carolina.

Equity

WORLDLY MADONNA. Not much of a picture to help Metro to sell the star's new output. The theme is not li'ly to meet with the approval of the Catholics in your town or city and the theme is an impossible one. Let's hope that Harry Garson will do better for Metro. Advertising; billed heavy. Patronage; mostly ladies. Attendance; very poor. M. F. Schnibben, Opera House, Florence, South Carolina.

F. B. O.

EDEN AND RETURN. Good comedy feature. Took well here. Advertising; regular. Attendance; fair. Victory Theatre, Shawnee, Oklahoma.

QUEEN OF THE TURF. Four thousand, six hundred feet of comparatively uninteresting film ending with a horse race, which is fair enough, but not sufficient to make amends for what goes before. A picture that will get by if you have a non-critical audience: to exhibitors who have the other type—stay away. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

First National

BOB HAMPTON OF PLACER. Good. Patrons said, best picture of the Northwest ever shown. Advertising; ones, threes, 11 x 14, 22 x 28, slide. Patronage; general. Attendance; very good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

BRANDED WOMAN. Although old, the films were in good condition and the picture seemed to please. Nobody complained. Advertising; usual. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

CABIRIA. Played this for an Italian organization as a benefit, at fifty-fifty. They paid expenses. Splendid production. Advertising; banners, photos, ones and threes. Patronage; mostly foreign. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

CHILD THOU GAVEST ME. A bald sex plot, presented in a daring, yet inoffensive,

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

way. Star pleased; all classed Richard Hedrick a wonder; and Barbara Castleton's work is exceptional. Give us another Richard Hedrick picture. Advertising; posters and papers. Patronage; small town. Attendance; good, two nights. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

DANGEROUS BUSINESS. Old, but one of the best of Connie's pictures. The ending seriously damages it for small towns, though it can be clipped. Advertising; regular. Patronage; small town. Attendance; good. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

HAIL THE WOMAN. A grand story of especially appealing interest to Womankind. One that makes them sneak up and tear off a tear-drop, but no one feels embarrassed, as "they're all doing it." We'd lie if we said they were not all more than satisfied. Advertising; average. Patronage; mixed. Attendance; good. E. J. Breggers, Gem Theatre, Crystal Falls, Michigan.

HURRICANE'S GAL. Picture pleased and caused considerable talk. Excellent attraction for a thriller. Stanley Chambers, Miller Theatre, Wichita, Kansas.

IDOL DANCER. Ranked well above average in entertainment value; the most popular picture we have had this summer, and one of the most profitable for us. Can't understand why we did not know how good it was sooner. Advertising; double usual newspaper. Patronage; best. Attendance; excellent. J. A. Flourney, Criterion Theatre, Macon, Georgia.

THE KID. Did not want to be the only exhibitors not playing this, especially after seeing all it was doing elsewhere. But paid too big a price and did not do any business on it; lost heavily, perhaps because too many had seen it elsewhere. Nevertheless, First National is the only company that ever gave us an adjustment on any loss. They have always been square shooters and they will always receive a good share of our business. Patronage; village and country. Attendance; very poor. Lindrud & Guettler, Cochrane Theatre, Cochrane, Wisconsin.

ROSARY. Liked by every one, including ministers. Boost this picture; your inanee will do the rest. Advertising; ones, threes, sixes, heralds. Patronage; better class. Attendance; good. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

MY BOY. A fine picture. Jackie is great and pleased all; but they ask too much for it. Is worth no more than other pictures.

Advertising; extra. Patronage; rural. Attendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

SILENT CALL. Very good. Patronage; mixed. Attendance; fair (still this was no fault of picture). Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

STAR DUST. Patrons considered the picture better than the book. The only picture we have ever repeated. We did better on the second run than on first. Hope Hampton is a great favorite here. Advertising; ones, threes, photos, screen and newspapers. Patronage; better class. Attendance; good. W. C. Claver, State Theatre, Fargo, North Dakota.

TOL'ABLE DAVID. Book it and boost it strong. It will stand plenty of publicity. Patronage; resort visitors. Attendance; fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

WOMAN'S SIDE. MacDonald not much of a favorite here. From a production standpoint the picture is a success. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

CHASING THE MOON. Can't say too much for this one. It is not exactly the kind of picture his admirers like to see him in; however, it will please. Advertising; ones, threes, sixes. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DEVIL WITHIN. D. Farnum only fair for us. "Primal Law" did more for us. The sea story helped in exploiting it. Advertising; ones, slide, program, papers. Patronage; small town. Attendance; fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

EVER SINCE EVE. Nothing to it for me, any more than there is to any other Shirley Mason picture. Not that Shirley is at fault but the producer is afraid to give her something to do. It is worth about \$5 and the distributor asks \$10. Just one more nail to kill the popularity of the "movies." B. A. Aughinbaugh, Community Theatre, Lewisburg, Ohio.

IRON TO GOLD. Despite the adverse criticism given this picture by the press, it is a dandy Western that satisfies. Advertising; one, three, six, slides, programs. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

PERJURY. Good picture but no drawing power, and very poor line of advertising. Picture will please if you can get them in. Patronage; small town. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SHAME AND LAST TRAIL. Both these might have been good if they had not been a half mile too long. As it was, the patrons got tired out. Not one out of a hundred should be over a mile long. Both were overdrawn considerably. Don't know why they do it. Charged me too much. I lost money on every special I bought from Fox. Advertising; big newspaper, six one sheets, slide, float. Patronage; small town. Attendance; first night fair, second night very poor. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

THUNDERCLAP. Patrons reported this a better picture than "Over the Hill," though the title was not much of a drawing card for me. Advertising; ones, threes, photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

TRAILIN'. Just another Mix picture. Same old stuff, nothing to rave over, but if your patrons like westerns they'll like this one. Advertising; newspapers only, exchange had no paper. Patronage; small town. Attendance; extra good. Marsden and Noble, Noble Theatre, Marshfield, Oregon.

WITHOUT FEAR. Nothing to it. Patrons didn't care for it. Old plot, no action. Sure a dead one. Advertising; newspapers, slide, posters, photos. Patronage; high class. Attendance; fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

F. B. O.

GAY AND DEVILISH. Doris May is a flop for us; as a star she fails to twinkle. Everyone in the cast much better than Doris. Mistake this thing of starring her, my opinion. Picture not bad, but lacks a Dickens of a lot of being good. Dope sheet very misleading. If you play it, go easy; use the soft pedal. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SHEIK OF ARABY. Good, pleasing picture, but did not draw as big as I expected; people have seen too many Sheik pictures. Advertising; advance newspaper, one week. Patronage; mixed. Attendance; fair. J. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

WHERE LIGHTS ARE LOW. Good picture; took well with our patrons. Due to this being his first picture in this town, public was afraid to risk the price. Advertising; slide and one sheets. Patronage; small town. Attendance; poor. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

Goldwyn

THE BRANDING IRON. A great picture, pleased 100 per cent. One of the best we ever ran. Book this by all means, better than the average picture. Advertising; slides and posters. Patronage; small town. Attendance; good, three festivals within a radius of six miles. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

DANGEROUS CURVE AHEAD. It is evident this picture gives good satisfaction as near as I can find out, therefore, all is well. Advertising; ones and threes. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

GOLDEN DREAMS. Zane Grey won't last long if he continues to sponsor such junk. It's not even a passable program picture. Lay off of it, if you don't want them to kick and it will hurt anything he may make in the future. Advertising; ten ones, two threes, heralds, newspaper. Patronage; general. Attendance; fair, against tent show. S. H. Blair, Majestic Theatre, Belleville, Kansas.

NORTH WIND'S MALICE. As good a picture as you would wish. Rex Beach is always good. Tom Santchi and Vera Gordon popular. Advertising; ones, threes, photos, lobby, 22 x 28. Patronage; better class. Attendance; best Wednesday in two months. R. Wadsworth, Republic Theatre, Great Falls, South Carolina.

NORTH WIND'S MALICE. I was not there myself, but I heard from our patrons it was very good. Beautiful scenery. Advertising; lobby, cards and newspaper. Patronage; all classes. Attendance; fair.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

The boys sending these reports are certainly square shooters. A while back Mr. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio, sent this report, which was about to be printed:

MY OLD KENTUCKY HOME (Amer. Releasing). A flivver of the first water. No more excuse for being called "Old Kentucky Home" than "Woolworth Building." The kind of picture that makes the exhibitor want to creep home in the dark.

Before that was printed, Mr. Aughinbaugh hurried in this:

"I have discovered since sending my report on 'Old Kentucky Home' that the majority of our people liked the show, hence I am sending you the attached revised report. It shows that a fellow should not make up his reports too soon. The plot was hackneyed and a disappointment to me (a Kentuckian), but the majority of our people liked it. I have heard nothing but praise for the picture in spite of the fact that I was so dissatisfied with it on a review showing, I sat down and wrote a rather sharp report and then had to confess in a later letter that the picture 'took big.'"

That's the stuff. We want these reports to be straight from the shoulder, but we want them to be just and fair. A man like Mr. Aughinbaugh is conscientious. Shoot square!

VAN.

A. E. Rogers, Temple Theatre, Dexter, New York.

THE WALL FLOWER. Nothing to lose any sleep over if you are not able to buy it right. Star as clever as the best of them, willing to appear homely to put the picture across, but there is no pull to the picture. A long step from Rupert Hughes' "Old Nest" and "Dangerous Curve Ahead." Print was awful, not fit to run. Advertising; two column, six inch, two papers. Patronage; country town. Attendance; poor, fell down second night. Columbia City Theatre Company, Columbia City, Indiana.

WET GOLD. Fine paper makes this a sure fire attraction. Some good undersea photography. All pleased. Patronage; transient. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

WHEN ROMANCE RIDES. A so-called special, which is an average program offering. Situations and humor seem forced. Patrons did not comment either way; all I had come in for it were putting in their time, so they evidently did not expect much and were not disappointed. It isn't much. Buy it at the right price for a program offering and it will do for the night you offer westerns. Advertising; two column, six inches, two papers. Patronage; rural town. Attendance; poor. Columbia Theatre, Columbia City, Indiana.

Hodkinson

CAMERON OF ROYAL MOUNTED. Very good, one of the best Northwest pictures we have played. Advertising; three one sheets and slide. Patronage; mixed. Attendance; good. D. Buss, Star Theatre, Tonawanda, New York.

COLLEEN OF THE PINES. A Canadian story with usual mounted police hero, but will get over and please. Scenery beautiful. Advertising; photos, slides, posters, newspapers. Patronage; high class. Attendance; fair. J. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FRENCH HEELS. Very good picture. Patrons went out satisfied and boasting, and it was sold to us at the right price. Advertising; billboard, trailer and newspapers. Patronage; high class. Attendance; good. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

Metro

SEEIN'S BELIEVIN'. This will entertain as a program, picture and if your contract reads right no fear but what you will get value received. Built up the exhibit with a good two reel comedy and a one reel travel, and everybody was pleased with the varied entertainment. Advertising; usual. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

ACROSS THE CONTINENT. Good picture with a little of everything in it; commend to the audience who like action with their pictures. The action is good in that suspense is gradually built up and sustained to the end. Henry Ford should pay well to have it run in the theatres, but the picture is one of the best Reid and Roberts' offerings since "Too Much Speed." Advertising, seven column, 4 inches two papers, lobby and posters. Patronage, country town. Attendance, fair. Columbia Theatre, Columbia City, Indiana.

ALWAYS AUDACIOUS. A good clean picture, well liked by everyone. Advertising, ones, slide. Patronage, small town. Attendance, poor. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

BACHELOR DADDY. A family picture and they all liked it. The most hardened critic will find "good" in it. Better to run this one two days than "World's Champion." The kiddies are great in this. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

BACHELOR DADDY. A peach, a dandy, anything you want to call it, just so it is favorable. This is the best thing Meighan has ever done, in my opinion, the audience chuckled throughout the entire showing. It has comedy, pathos and a little western action in it. Stress the five cute kiddies in the advertising and play it an extra day. It will gain, has that quality that makes both the men and women talk about it. Advertising, two column eight inch two papers, regular lobby. Attendance, fair. Columbia Theatre, Columbia City, Indiana.

SUSPICIOUS WIVES. If one will overlook the defects in the plot he will be pleased by this picture. Advertising, newspaper, slide, photos, one sheets. Patronage, first class. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

THREE LIVE GHOSTS. Very good entertainment. A little comedy trend is installed from beginning to end of this feature. While this is not a big production, it satisfied my patrons as a one-night attraction. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THREE WORD BRAND. Best Hart we have shown to our audiences, with fine appeal. Bill ought to give us more like it. Advertising, programs, heralds. Patronage, general. Attendance, fair. S. H. Blair, Majestic Theatre, Belleville, Kansas.

TOO MUCH SPEED. A typical Reid-Ayres-Roberts picture that is sure to please them all. Patronage, small town, all classes. Attendance, fair. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

TOO MUCH WIFE. Personally we liked this very much but public did not enthuse over it. Patronage, high class. Attendance, poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TRUTHFUL LIAR. Very poor picture. Brother exhibitors, side step this if possible. Advertising, six, three, one, photos, slide. Patronage, small town. Attendance, very poor. R. Marsden, Jr., Noble Theatre, Marshfield, Oregon.

VALLEY OF THE GIANTS. A good production and full of action, but from the condition of the film it must be at least twenty years old. Advertising, ones and photos. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

WHITE AND UNMARRIED. Thomas Meighan as a crook, does his usual good acting. The scenes of night life in Paris are good and a thrilling climax completes an excellent program picture. Advertising, threes and photos. Patronage, rural. Attendance, good. D. B. Rankin, Co-Operative Theatre, Idaho, Kansas.

WHITE OAK. One of Bill Hart's best Westerns. Will sure please the regular Hart fans. Patronage, small town. Attendance, good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

WHY CHANGE YOUR WIFE? A superb picture in every respect, with a splendid cast. You can't go wrong on this one; if you haven't played it, book it. Advertising, three, ones and slide. Patronage, small town. Attendance, very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

A WISE FOOL. An excellent picture. James Kirkwood does some wonderful acting. But they did not come. Advertising, newspaper and billboards. Patronage, high class. Attendance, poor. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

WITCHING HOUR. Very good picture but for some reason did not draw. Lost money on a live one. Advertising, sixes, threes, ones, slide. Patronage, small town. Attendance, very poor. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

WOMAN GOD CHANGED. A good production; everybody pleased with it. Advertising; lobby and newspapers. Patronage; small town. Attendance; good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

WOMAN WHO WALKED ALONE. Excellent. It is one of the best vehicles Dorothy Dalton has had in many months. Plot, direction and photography the kind that holds patrons' interest. Many good comments. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Pathé

ONE HOUR BEFORE DAWN. Good picture with good star. Footlights or cameras make no difference to H. B. Warner, always himself. Liked here. Advertising one sheet. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

Grand Program

E. W. Collins, Grand Theatre, Jonesboro, Arkansas, has another good program:

"Every time I see a Cecil DeMille picture I thank Providence for him. 'Saturday Night' is not his greatest picture, but it's better than the greatest from most any other producer. Had Rolin comedy, 'Touch All Four Bases,' a good Pathé Review with it; fine show that did good two days' business.

TELL ABOUT YOUR WINNERS.

Selznick

BY RIGHT OF PURCHASE. Extra good program picture. Norma always pleases in my town. Price right, too. Advertising; regular. Patronage; small town. Attendance; good. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

REPORTED MISSING. Good picture with many laughs. Colored man fine. Advertising; cards, throw-aways, posters and slides. Patronage; mixed. Attendance; good. D. Buss, Star Theatre, Tonawanda, New York.

United Artists

DISRAELI. Patrons loud in praises of this George Arliss picture. Attendance; very good when following "The Three Musketeers" is taken into consideration. It's a high brow picture, but a pippin. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THREE MUSKETEERS. Patrons reported it excellent. Played on percentage. Glad I did. Only fault it's too long. Patronage, general. Attendance, fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

WAY DOWN EAST. The picture was exceptionally good, but on account of the coal situation the turnout was poor. Advertising, strong. Patronage, good. Attendance, poor. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

Universal

THE FOX. Good picture, well liked. Fine scenery and good plot. Advertising; threes, sixes, ones and 8x10, 11x14, 22x28. Patronage; town. Attendance; fair. Roy R. Willmor, Victory Theatre, Shawnee, Oklahoma.

GOLDEN GALLows. A fairly good program picture. Miss DuPont has not won such a good following as yet, but with her beauty and charm she should prove a good box office star. Advertising; usual. Patronage; mostly women. Attendance; poor. M. F. Schnibben, Opera House, Florence, South Carolina.

OUT OF THE SILENT NORTH. A dandy for these hot days. Frank Mayo splendid in this. People liked it. God bless Universal for running credit sub-titles at end where people can walk out on them.

Other producers should do likewise; saves operator cutting them out. Patronage; high class. Attendance; fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

THE TRAP. An excellent picture of French-Canadian life. The scenery is great. Only fault the picture has, if any, is too many lengthy close-ups of Lon Chaney. They overdo Chaney's excellent character work. Advertising; three sheets, photos, heralds. Patronage; rural. Attendance; good. D. B. Rankin, Co-operative Theatre, Idaho, Kansas.

TRIMMED. Not as good as the usual Gibson play. Frank Hayes and Otto Hoffman extra fine characters. Advertising; usual. Patronage; small town. Attendance; fairly good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

WILD HONEY. Excellent picture that satisfied everybody. A few parts were missing, but were not noticed much. Advertising; usual accessories. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

THE WISE KID. A picture full of pep and pleased the family. Advertising; newspaper and posters. Patronage; family. Attendance; good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

Vitagraph

RECEIVED PAYMENT. Very good society drama, pleased my patrons. Drew well first day, went flat next. Advertising; newspaper and special printing. Patronage, mixed. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

TOO MUCH BUSINESS. This is one of the cleverest pictures I have run in a long time. Personally I believe it would go over in any house. Tully Marshall is great, as are all the actors. Advertising; two papers, slide, lobby, ones and threes. Patronage; family. Attendance; poor on account of circus shows. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

TRUMPET ISLAND. Good program. Film in good condition. An excellent picture to play in small towns. Plenty thrills and a good, connected story. Will bear heavy advertising. Advertising; threes, ones and stickers. Patronage; small town. Attendance; poor, high water recently hit things hard. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Comedies

BASHFUL (Pathé). This is a one-reel Harold Lloyd re-issue and got the laughs. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

FREE AIR (Hodkinson). A clever light comedy that will please the majority and Hodkinson sold it to us at the right price. Advertising; billboard, newspaper. Patronage; high class. Attendance; fair. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

IDLE CLASS (First National). Splendid two-reel comedy. While Chaplin increases the box office receipts, the price asked for these comedies is simply too high to make money for the exhibitor. Attendance; above the average. L. M. Zug, Rialto Theatre, Jerome, Idaho.

THE PICANNINY (Pathé). And they call this comedy—ye gods! The star was supposed to be "Sunshine Sammy," who formerly played with Snub Pollard, but why he was called the "star" is more than we could make out. If the comedy had been entirely left to him we would have had to use the thunder machine to wake the house up after the performance. Patronage; rural. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

actual tests have given promise that there is at least something in it. I therefore pass it along for what it is worth.

There certainly seems to be logic in what you say, and it is an excellent stunt for those working under conditions where reduction of condenser lens diameter is desirable.

It might also be worth while for those troubled with uncontrollable lens breakage to get a six-inch diameter lens of proper focal length and cut it down. The absorption of the extra glass would not amount to much. Glad to have reports from all who try it out.

Wants Help

J. C. Bickel, Projectionist, Majestic Theatre, Pomeroy, Ohio, says:

Dear Mr. Richardson: Have two Ft. Wayne Type A Compensates, the lower coil of each of which is burned out. Have tried to find out how to rewind them, but without success.

Have plenty of tools and equipment with which to wind and bake transformer coils. How much wire does such a coil require and what size? How many turns per coil? Is there a sheet insulation between each layer of the coil, and of what is the same composed? Are the core plates insulated, and if so with what? Have read the handbook and projection department and think them great.

A Job for the Manufacturer

I would not advise you to attempt the re-winding of the coils. That is a job for the manufacturer. I could not possibly carry in my head all the details of each make of projection transformer. You can easily find size of wires and number of turns by examining the old coils. I have watched the winding of these coils but do not remember all the details of insulation. The wires are covered, as I remember it, with a linen insulation material. The coils are thoroughly insulated from the core, and I am under the impression—memory only as to this—that there is a layer of insulating asbestos material between each layer of the coil. The plates or sheets of the core are insulated from each other by painting with an insulating compound. Also I think each layer of the coil is painted with an insulating compound.

I am ready and willing to aid you in any possible way, but it is hardly to be expected that I can instruct you in purely manufacturing details.

This much I will tell you: if you count the number of turns of wire in the old coil and measure its size, and you then secure enough wire of high grade, heat-resisting insulating properties, and make a coil, with a thin sheet of rather pure asbestos between each layer—first having protected the core with several thicknesses of asbestos, you will get the effect you want, insofar as electrics be concerned, but I doubt if you can get the coil you wind into the casting. Take my advice and send the transformer to the Ft. Wayne folks and have the job done right. It will be best in the end.

Dry Films

P. B. Farr, Jr., projectionist, Lyric Theatre, Oxford, Mississippi, has trouble which he describes as follows:

Have found the department to be a great help in my work. Have a Powers and a Simplex projector, regular equipment. The Powers is a Six B.

Both projectors are in fairly good condition, but have been having trouble with some films this summer. The film does not seem to lie flat over the aperture. Its center moves backward and forward, so that it is of course impossible to maintain sharp focus in the projected image.

The trouble is not in the projectors, since it is the same with both; also I only experience it with films which seem dry and have no life in them. Would appreciate your opinion as to where the trouble really lies.

Preparedness

in your theatre calls for Richardson's new 4th edition HANDBOOK of PROJECTION.

You will receive an autographed copy if you send your order direct to this company before September 30, 1922.

The price is \$6.00 postpaid.

Don't Delay

CHALMERS PUBLISHING CO.

516 Fifth Avenue, N. Y.

I know of no reason why shrinkage of the films should cause this trouble, as there is presumed to be sufficient difference in the sprocket holes and the teeth of the intermittent sprocket to allow for all possible contraction or shrinkage.

It is, however, possible, I think, that the resilience of new films might allow of sufficient "give" to compensate for a slight curvature of the aperture plate tracks and tension shoes due to wear, whereas dry films would have tendency to buckle.

Carefully examine your aperture plate and tension shoes. Remove them, if necessary, and apply a steel straight edge. If they show wear, especially if it be uneven wear, I think you will find that to be the seat of trouble, and new shoes and aperture plate must be installed on the Powers. With the Simplex you may or may not have to renew the tracks. Late model tracks are so made that they can be turned.

This is all fully explained in Instruction No. 30, page 679, of the new handbook. For the Powers see Instructions Nos. 12, 13, 14 and 15, pages 636 and 637 of new handbook.

I am of the opinion that what I have suggested will enable you to locate the trouble and apply the remedy. If any one has further suggestion to offer let him get out his offerer and put it to work.

My Old Home Town

From O. H. Butler, projectionist, Majestic Theatre, Centerville, Iowa, the town in which I first disturbed the peaceful calm of this wurruld, comes an inquiry concerning his optical train. He says:

A G. E. mercury arc rectifier, supplying 20 amperes to a projection arc; carbons $\frac{1}{4}$ positive, cored of course, and $\frac{1}{2}$ inch solid below, set as per "C," figure 124 of the handbook; Crater distance (crater to face of collector lens) three inches; two $\frac{7}{8}$ inch piano convex lenses spaced $\frac{1}{8}$ inch apart; distance condenser to film 16 inches; working distance of projection lens $3\frac{1}{2}$ inches; Gundlach Manhattan projection lens, $4\frac{1}{2}$

inch E. F.; distance of projection 69 feet, with a 14 foot picture; lens diameter $1\frac{13}{16}$ inches.

What do you think of this lay-out? Would not a $6\frac{1}{2}$ - $7\frac{1}{2}$ condenser be more nearly correct? Also, would not a meniscus bi-convex condenser be better? Eighteen inches is the limit of distance from condenser to aperture.

Your crater is too far from face of collector lens for your amperage. What you need, according to the lens chart, is two $6\frac{1}{2}$ inch piano convex. You cannot use meniscus bi-convex, as they would require approximately a 24-inch distance center of condenser to aperture.

You did not say whether limit of distance (18 inches) was from center of condenser combination or face of converging lens. It makes fully an inch of difference. You cannot even use two $6\frac{1}{2}$ inch lenses as they should be used, because they would require 21 inches from point midway between the lenses to aperture, but anyhow put them in and try it out. I guess you can get your spot the right size all right without seriously injuring the effect.

Send Exact Diameter

Send me the EXACT HORIZONTAL diameter of your crater and I will see just what you should have for the best possible condition.

Broadly speaking, there are the following points involved in condenser selection: (a) To locate the light source as close to the face of the collector lens as is possible without setting up undue lens breakage. (b) To keep the condenser lenses as close together as is possible and use as short focal length collector lens as is practicable in order to reduce light loss between the lenses to a minimum. (c) To get a spot of working size with the condenser located as far as is practicable from the film, in order to avoid waste of light at the spot or at the projection lens, and to keep the projection lens diameter as small as is possible without light waste.

Focal Length

D. H. O'Conner, projectionist, Elko Theatre, Bemidji, Minn., writes:

Am in need of information as to focal length of condenser. Am using a $5\frac{3}{4}$ E. F. Gundlach-Manhattan projection lens, with a $2\frac{1}{4}$ inch opening stopped down to $1\frac{1}{2}$ inches. Working distance 5 inches. Projection distance 83 feet. Picture 11 feet 6 inches. Use 35 to 40 amperes D. C. through Ft. Wayne motor generator. What focal length collector and converging condenser lens should I have, meniscus bi-convex—and what distance should they be from the aperture? Use $6\frac{1}{2}$ collector and $7\frac{1}{2}$ converging lens now. Just came to this theatre and know that condenser set is not right, but have had so much trouble getting correct combinations that will ask your advice.

Also what is the price of your new Handbook?

The new book is pretty close to 1,000 pages and its price is six dollars. You all thought the Third Edition well worth four dollars. Well, the new one is six dollars and is better worth ten than the Third Edition was four.

As to the lenses: Why have you stopped the projection lens down so much? Certainly it will not cover the entire beam unless you are using slide carriers in front of your condensers.

Even with a 21-inch from face of converging lens to aperture it would require a two-inch diameter lens to cover the beam, and it would not quite do it then.

Had your question arrived a week or ten days later I could have given you the entire dope. As it is now I would advise you to use a $6\frac{1}{2}$ meniscus and an $8\frac{1}{2}$ bi-convex, with about $21\frac{1}{2}$ inches from center of condenser combination to aperture—if you can get it.

Then open up that lens until the entire beam is admitted, unless you have a heavy angle and the lens has been stopped down to give depth of focus, which latter I suspect to be the case.

Better Equipment

Conducted by E. T. KEYSER



New Houses Building Refute Sad Wails of Crape Hangers

FROM time to time, we hear a long-drawn wail about picture house closing and exhibitors going out of business until those who are not watching the pulse of the exhibiting branch of the industry might think that that portion of the business was going to the demnition bow-wows and that the majority of the exhibitors would shut up house as soon as they could negotiate for lumber of which to make the shutters.

All of which is absolutely wrong—so wrong, indeed, that the only serious feature connected with it is the impression that it sometimes leaves on the outside public that heeds pessimistic talk on the subject without being possessed of the knowledge to discount it.

There is no use disguising the fact that houses do close and are closing—they always have and they always will, but an analysis of the situation will show that they are, as a general thing, houses that were run by those without the necessary qualifications for showmanship and who threw up the sponge when real honest-to-goodness competition hove in sight.

Equipment and Management Necessary

The house with inadequate equipment and hampered by poor management would scratch along in some fashion and sometimes even make real money so long as it had the field to itself or its competitors were no better equipped or managed.

It had no more chance of lasting after a real picture theatre invaded the field than had an old-fashioned sanded floor grocery store, with stock piled in boxes and barrels when a sanitary, modern equipped, food purveying establishment located on the next block.

Up to and including the July 15 issue of the Moving Picture World, we had already reported \$60,379,500 appropriated for new picture theatres, during the current year.

Below will be found a list of eighty-six additional new houses. Of these eighty-six, the approximate costs of but forty-five are stated in the reports. The total expenditure for these forty-five totals \$11,875,000.

It will be noted that the individual amounts quoted are higher than in many of our previous reports. For instance, one house will cost \$2,500,000, while another will cost \$2,000,000.

One house will cost \$800,000, three others will cost \$500,000 each, while there is one house at \$350,000.

Six of the houses will cost \$250,000 each, while five others will cost \$200,000 each.

One house will cost \$175,000, another \$165,000, while three are to be erected at a cost of \$150,000 each.

At a cost of \$100,000 each four houses will be built, another will cost \$80,000, while five will cost \$75,000 each. One will cost \$60,000, while eight will cost \$50,000 each.

At \$40,000, the lowest individual cost reported, three houses will be built.

The geographical distribution of these houses is as follows:

Arkansas, one; California, four; Con-

nnecticut, one; Delaware, one; District of Columbia, one; Florida, one; Georgia, one; Illinois, seven; Indiana, four; Iowa, one; Kansas, one; Kentucky, two; Louisiana, two; Maine, one; Massachusetts, five; Michigan, three; Minnesota, one; Missouri, six; New Jersey, three; New York, nine; Ohio, five; Pennsylvania, twelve; Texas, six; Virginia, one; West Virginia, two; Wisconsin, five.

The size of the new houses, the care and forethought with which they are planned, the material employed in their erection and the equipment with which they are furnished indicate that the exhibiting end of the motion picture industry is rapidly stabilizing and is now regarded as a business enterprise requiring capital and management and is rapidly passing, if it has not already passed, out of the stage where it was regarded as a speculation or an avocation.

Theatres Projected

CONWAY, ARK.—C. R. Guin will rebuild theatre recently destroyed by fire.

IRVINGTON, CAL.—Construction work on Irvington Theatre, to cost about \$50,000, is well advanced.

LONG BEACH, CAL.—New Theatre erected by F. F. Latta will open soon.

POMONA, CAL.—More than \$80,000 bonds have been disposed of toward erection of theatre on West Third street, to cost \$165,000. Address Mark H. Potter.

WATSONVILLE, CAL.—Edward P. Pfingst will erect new moving picture theatre.

WINSTED, CONN.—Steve Mulcady will erect moving picture theatre.

SEAFORD, DEL.—W. Ford Breeding has completed New Theatre, costing \$40,000.

WASHINGTON, D. C.—Harry M. Crandall, 801 First street, N. W., will erect theatre at 18th street and Columbia road, to replace the Knickerbocker Theatre.

WEST PALM BEACH, FLA.—C. J. Meerdink has contract to erect theatre at 415 Clematis avenue, with seating capacity of 1,000 for J. C. Gregory, to cost \$50,000.

LA GRANGE, GA.—R. E. L. Golden, proprietor of Golden Theatre, and Charles W. Smith will erect moving picture theatre at Hill and Fair streets.

CHICAGO, ILL.—Louis Hecht has purchased entire block on Milwaukee avenue, between Montrose and Agate avenues, and has plans by David S. Klafter, 64 West Randolph street, for theatre, store and apart-

ment building. Theatre will have seating capacity of 2,000.

DECATUR, ILL.—Jess L. Brun will open moving picture theatre in Morrison Building, with seating capacity of 350.

ELDORADO, ILL.—Harrisburg & Eldorado Theatre Company will erect theatre, to cost \$75,000.

*HARRISBURG, ILL.—O. L. Turner has plans by Allen P. Barnes, 1329 Birchwood avenue, Chicago, for two-story brick and stone fire-proof moving picture and vaudeville theatre, 50 by 200 feet, to be erected at Cherry and East Poplar streets, to cost \$75,000.

JOLIET, ILL.—George and William Clare will erect moving picture theatre and store building at 419 Jefferson street, to cost \$50,000.

MOLINE, ILL.—Contract has been let for erection of one-story and balcony fireproof theatre and store building, 77 by 150 feet, for F. L. Cornwall, La Salle Building, St. Louis, Mo., to cost \$200,000.

*WAUHEGAN, ILL.—Dayton Brothers, care Orpheum Theatre, Kenosha, Wis., have plans by C. W. and G. L. Rapp, 190 North State street, Chicago, for three-story brick and reinforced concrete moving picture and vaudeville theatre, 75 by 200 feet, to be erected at northwest corner Water and Genesee streets, to cost \$350,000.

FORT WAYNE, IND.—Fort Wayne Art School and Museum has plans by M. S. Mahurin for Little Theatre to be erected at Berry and Rockhill streets.

FORT WAYNE, IND.—Little Theatre will be erected at Berry and Rockhill streets, with seating capacity of 250.

FORT WAYNE, IND.—O. E. Wobrock, owner Crichton and Hippodrome Theatres,

Listen

to the audiences as they pass out whistling melodies played on the Barton Orchestral Organ, while you count the extra profits. You can have the pleasure quickly under the Barton Plan.

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plans to erect moving picture theatre, with seating capacity of 1,500, to cost \$50,000.

*LA PORTE, IND.—Princess Phoenix Theatre Company has plans by Henry L. Newhouse, 4630 Prairie avenue, Chicago, Ill., for Princess Theatre to be erected on Lincoln Highway, to cost \$250,000. Address Jacob L. Lavine, South Bend, Ind.

KEOSAUQUA, IA.—R. G. Keckler will convert building at First and Main streets into moving picture theatre.

WICHITA, KANS.—Fred Farmer, 906 West Douglas street, has plans by U. G. Charles & Company, Schweiter Building, for one-story brick and stone-trim moving picture theatre, 50 by 130 feet, with seating capacity of 750, to cost \$40,000.

*COVINGTON, KY.—Syndicate, care of L. B. Wilson, Covington Industrial Club, has plans by Harry Hake, Telephone Building, Cincinnati, O., for one-story and balcony brick, reinforced concrete and cut-stone trim moving picture theatre to be erected at Sixth and Pike streets, to cost \$200,000.

LOUISVILLE, KY.—Walter S. Adams Company represents syndicate interested in developing Jefferson County Children's Home. Power plant will be converted into moving picture theatre.

JONESBORO, LA.—W. M. Woods has opened moving picture theatre.

SHREVEPORT, LA.—Shreveport Natatorium and Amusement Company will erect building, to include an auditorium, with seating capacity of 5,000, to cost \$100,000.

BOSTON, MASS.—Olympia Realty Company will erect moving picture theatre, to cost \$1,000,000.

BOSTON, MASS.—Palmer Amusement Company has plans by Arthur Bowditch, 44 Bromfield street, for theatre, dance hall and office building, to be erected at 2026 Columbus avenue, to cost \$500,000.

BOSTON, MASS.—Victor Kaufman, 18 Tremont street, has plans by F. A. Norcross, 46 Cornhill for brick and stone theatre, store and office building, to be erected at Blue Hill Ave. and Morton streets.

FAIRHAVEN, MASS.—F. A. Faford, 358 Main street, has contract for brick theatre, store and office building, to be erected on North Main street, for American Building Trust, 40 Winsor street, to cost \$50,000.

ROXBURY, MASS.—Palmer Amusement Company has plans by Arthur H. Bowditch for theatre and office building to be erected at 2026 Columbus avenue, to cost \$500,000.

HARRISON, ME.—Perley Freeman plans to open new Bungalow Theatre.

COOLDWATER, MICH.—John Elliget plans to erect new moving picture house.

DETROIT, MICH.—Hugh T. Miller, 320 Lightner Building, is preparing plans for brick and reinforced concrete theatre, with seating capacity of 2,500, to cost \$200,000.

GRAND HAVEN, MICH.—American Amusement Company, of Muskegon, will erect theatre, to cost \$40,000.

MINNEAPOLIS, MINN.—Blue House Theatre, 711 Hennepin avenue, will erect brick theatres on Hennepin avenue, between Seventh and Eighth streets, to cost \$500,000.

CLARK, MO.—Claude Shores will erect new moving picture theatre.

BRANSON, MO.—New moving picture theatre has been opened by Walter Pharris.

CARTHAGE, MO.—G. H. Slothower, Vinita, Okla., has postponed the erection of two-story brick and stone moving picture theatre, 41 by 149 feet, at Main and Fifth streets, to cost \$60,000.

HAMILTON, MO.—Mark Feltis will open moving picture house in McBrayer Building.

JEFFERSON CITY, MO.—Fred Harper, owner of Dome Theatre, has purchased Merchants Bank Building at High and Jefferson streets, and will convert into an up-to-date theatre.

KANSAS CITY, MO.—Schoenberg Realty Investment Company, 607 Finance Building, has plans by F. E. McIlvain, Orear-Leslie Build-

ing, for community center, to include large theatre to be erected at 37th and Troost avenues, to cost \$2,500,000.

BAYONNE, N. J.—Jacob Hockstein, 511 Broadway, has plans by Carl I. Goldberg, 467 Broadway, for three-story brick theatre, store and office building, 118 by 175 feet, to be erected at southwest corner Broadway and 25th street.

JERSEY CITY, N. J.—K. T. Amusement Company, 6 Gregory street, has plans by John T. Rowland, Jr., 100 Sip avenue, for eight-story brick theatre, office and store building, to be erected at 71-73 Newark avenue, to cost \$250,000.

RED BANK, N. J.—Farrall Company, 53 West 39th street, New York, has contract for two-story brick theatre, store and hall building to be erected on Monmouth near Broad street for Burn & Schaffer, Strand Theatre Building, to cost \$75,000.

BABYLON, LONG ISLAND, N. Y.—M. L. Schluens, Riverhead, L. I., has contract for two-story brick theatre, store and office building, 50 by 145 feet, to be erected on Main street for Riley & Gilman, Inc.

BROOKLYN, N. Y.—Times Plaza Theatre, 79 Fourth avenue, has plans by David A. Lucas, 98 Third avenue, for two-story brick theatre, store and office building to be erected at southeast corner Dean street and Fourth avenue, to cost \$250,000.

LOCKPORT, N. Y.—Lock City Corporation has plans by Leon Lampert, 346 Cutler Building, Rochester, for two-story brick and stone theatre, store and office building, to be erected at southeast corner East avenue and Elm street, to cost \$175,000.

NEWARK, N. Y.—Associated Theatres, Inc., is building new theatre, to cost \$75,000.

NEW YORK, N. Y.—E. J. Fenelon will erect theatre on Dyckman street.

NEW YORK, N. Y.—Famous Players-Lasky Corporation, 1493 Broadway, have plans by Rapp & Rapp, 190 North State street, Chicago, for moving picture theatre, 200 by 207 feet, to be erected on Broadway.

NEW YORK, N. Y.—Jupiter Realty Company, 71 West 23d street, has plans by Eugen De Rosa, 110 West 40th street, for moving picture theatre and store building to be erected at northeast corner Walton street and Burnside avenue, to cost \$150,000. Lessee, Cushman Sons, Inc., 461 West 125th street.

SARATOGA, N. Y.—Michael Kramer will establish an open-air moving picture theatre.

SCHENECTADY, N. Y.—Capitol Theatre, a new moving picture house, has opened.

CINCINNATI, O.—Morlease Company has plans by Frank J. Bail, 352 Hanna Building, for theatre and office building to be erected at southwest corner St. Clair and 105th streets, to cost \$200,000. Address E. and S. Schultz, 514 Swetland Building.

CLEVELAND, O.—Nicola Petti, Euclid avenue and 14th street, will erect theatre on Euclid avenue, west of Ivanhoe road, to cost \$150,000.

CLEVELAND, O.—Assimis-Chamis Realty & Construction Company plans to erect theatre, with seating capacity of 1,100, to cost \$50,000.

DOVER, O.—Dover Pythian Castle Company, has plans by George A. Ebeling, 612 Newman Stern Building, Cleveland, for four-story brick and stone-trim moving picture theatre and lodge building, 50 by 150 feet, to be erected at 25 West Third street, to cost \$150,000.

LAKEWOOD, O.—Lakewood Theatre Company, 15013 Detroit avenue, has plans by Hopkinson & Schaeffer, 5716 Euclid avenue, Cleveland, for one-story and balcony brick and stone-trim moving picture theatre, to be erected at 15015 Detroit avenue, to cost \$200,000.

BRADDOCK, PA.—Hodder Construction Company, 817 Talbot street, has contract for one-story brick and terra-cotta balcony theatre and office building, 83 by 132 feet, to be erected at 640-46 Braddock avenue, for Crys-

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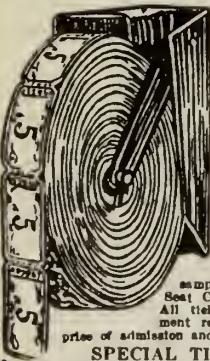
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Published on the

15th and 30th of Each Month

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Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

tal Amusement Company, 866 Braddock avenue, to cost \$250,000.

CORRY, PA.—C. R. Rogers Company has contract for one-story brick new Grand Theatre and store building, 50 by 100 feet, for Corry Amusement Company.

LANSFORD, PA.—King Lumber Company, Charlottesville, Va., has contract to erect three-story brick and stone-trim theatre and hall building, 50 by 150 feet, at Coal and Patterson streets, for Panther Valley Amusement Company, to cost \$100,000.

NEW CASTLE, PA.—Construction of new airdrome is being considered.

OLD FORGE, PA.—Leon Lempert, Cutler Building, Rochester, is preparing plans for one and two-story brick and hollow-tile moving picture theatre, store and office building, 50 by 180 feet, to cost \$50,000.

PHILADELPHIA, PA.—Cayuga Theatre has plans by Neubauer & Supowitz, 920 Chestnut street, for brick moving picture theatre to be erected at Germantown avenue and Cayuga street.

PITTSBURGH, PA.—Good Construction Company, 5452 Penn avenue, has contract for erection of brick Savoy (moving picture) Theatre, at 347-49 Fifth avenue, for Universal Film Exchange Company, Inc., New York, to cost \$75,000.

SHICKSHINNY, PA.—Charles Hooper has plans by James A. McGlynn, Simon Long Building, Wilkes-Barre, for two-story brick and hollow-tile moving picture theatre and apartment building, 50 by 140 feet, to be erected on Main street, to cost \$50,000.

SOMERSET, PA.—C. B. Pascol, manager of Grand Theatre, has plans by E. B. Walker for three-story brick and stone-trim fire-proof Pascol (moving picture) Theatre, 57 by 179 feet, to cost \$100,000.

SOUDETTON, PA.—New Broad Theatre is to be completed and opened early in August.

TITUSVILLE, PA.—Construction work has started on new McKinney Theatre, to cost \$100,000.

YORK, PA.—Silverman Brothers, of Altoona, and Nathan Appell, of Harrisburg, have plans by H. C. Hogdens, of Philadelphia, for New Strand Theatre to be erected on North George street.

DALLAS, TEXAS.—Cycle Park Theatre, which was damaged by fire some time ago, has been repaired and reopened.

EL CAMPO, TEXAS.—City plans public auditorium to be used as a theatre.

GALVESTON, TEXAS.—A. Martini, owner of Dixie and other theatres, will erect new moving picture house.

HOUSTON, TEXAS.—Niels Eperson has plans by John Everson, 212 East Superior street, Chicago, for theatre and office building, to cost \$800,000.

THIBODAUX, TEXAS.—Grand Theatre, owned by Alexander Bloomenstiel, of Donaldsonville, La., has opened.

YOAKUM, TEXAS.—Contract has been let for new moving picture theatre. Address Dr. Walter Shropshire.

BELLE HAVEN, VA.—Wise Smith, who has operated Idle Hour Theatre for some time, will erect new moving picture house.

ANAWALT, W. VA.—Peter Santy has opened moving picture house.

CHARLESTON, W. VA.—C. C. Jones has contract to erect brick and concrete with granite base and terra-cotta front theatre, marble stairs, marble floor in lobby, with seating capacity of 1,250, for Virginia The-

atre Company, to cost \$250,000. Pipe organ costing \$20,000 will be installed.

DARLINGTON, WIS.—F. L. Roy & Son Company have plans by Henry Kleinheimer, of Platteville, for two-story brick, tile and reinforced concrete moving picture theatre and clubhouse, 30 by 90 feet.

JANESVILLE, WIS.—David Jeffrie Theatre Company, 14 West Milwaukee avenue, has plans by Martin Tullgren & Sons, 425 East Water street, Milwaukee, for one-story brick and cut-stone, reinforced concrete and tile moving picture and vaudeville theatre, 60 by 198 feet, to be erected on West Milwaukee avenue, to cost \$250,000.

LAKE GENEVA, WIS.—Clyde Campbell and others have opened moving picture theatre in Short Amusement Hall.

MILWAUKEE, WIS.—Saxe Brothers, of Saxe Enterprises, and Oscar Brachman, 165 Fifth street, have plans by M. Tullgren & Sons, 425 East Water street, for theatre and commercial building to be erected at northeast corner Sixth street and Grand avenue, to cost \$2,000,000.

SHEBOYGAN, WIS.—Ernest Hosfer, proprietor Rex Theatre, has plans by W. E. Weeks, 720 Ontario avenue, for one-story brick fire-proof theatre, 50 by 110 feet, to be erected on Eighth street, to cost \$80,000.

*Additional information since previous report.

Simplex Distributors Report Good Business

Word comes from the Erker Brothers Optical Company of St. Louis, Mo., that the Universal Film Exchange is now occupying the new building located at 3322 Olive street in the above city, and that two Simplex Incandescent Projectors are an important adjunct of the projection room of what is said to be a very elaborate review room.

Erker Brothers also recently equipped the Broadway Theatre, one of the oldest motion picture houses in St. Louis, with two type "S" Simplex Projectors.

The Western Theatre Supply Company of San Francisco, Cal., reports that it has recently installed in the Hart Theatre, Klamath, Ore., two of the latest Simplex Projectors finished in battleship gray enamel.

This firm has also equipped the Excelsior Theatre, San Francisco, Cal., with several of the Simplex Projectors equipped with the Simplex-Sunlight High Intensity Arc Lamps. Other installations include, The Fruit Growers' Supply Co., Susanville, Cal., Atlas Educational Film Co., and the Ball Laboratories, both of which are located in San Francisco.

From Los Angeles.

The Los Angeles Office of the Argus Enterprises, Inc., also writes that it is finding an increased business and that it has sold many Simplex Projectors in its territory. Some of the installations being, Cosmosart Studio, Arlington Theatre, Florence Theatre, Barn Theatre, Garrick Theatre, all in Los Angeles. Thos. H. Ince Studio, Culver City, Temple High School, El Monte, First M. E. Church, Long Beach, and Campadonica Brothers, Guadalupe, Cal.

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have cartoon photography experience as well as studio and field. State salary expected, experience and references in first letter. National Film Publicity Studios, 4718 Delmar Blvd., St. Louis, U. S. A.

New Supply House

A new corporation, known as the Iowa Theatre Equipment Company, of Des Moines, has purchased the entire stock and fixtures of the Des Moines Film and Supply Company of that city.

The owners and also the employees of the new concern were former employees of the Des Moines Film and Supply Company.

The new concern will handle the best and latest picture theatre equipment and accessories.

Will Remodel

William Steele of the Queen Anne Theatre, Seattle, Wash. will remodel his house. Seats will be reset, and a small addition built which will give a total seating capacity of about 450. New floors will be laid and the house redecorated. He will close for about three weeks.

Enlarging His House

Ronald McClelland, proprietor of the Capitol Theatre, North Toronto, Ontario, has purchased a lot adjoining the theatre for the purpose of erecting an addition to the theatre block.

Management Changes

JAMESTOWN, N. Y.—Mullen-Guinnane & Ludwig, 303 North Main street, has contract for one-story brick and reinforced concrete moving picture and vaudeville theatre, 125 by 88 feet, to be erected at Third and Spring streets for Mozart Amusement Company, Winter Garden Building to cost \$200,000.

LYN BROOK, L. I., N. Y.—John McKeefrey, 1416 Broadway, New York, has contract to erect one-story brick moving picture and vaudeville theatre, 24 by 100 feet, at 5 Corners for Lynbrook Theatre Corporation.

NEW YORK, N. Y.—Contract has been let for erection of two-story moving picture theatre.

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trc, 51 by 105 feet at 1519 Second avenue for 79th Street Amusement Corporation, 1852 Third avenue, to cost \$75,000.

DAYTON, O.—Robert J. Hittsch, 256 Oak street, will erect two-story brick and reinforced concrete Sigma Theatre, office and apartment building, 54 by 140 feet, on Brown street, between Oak and Patterson, to cost \$40,000.

QUARTER SIZE

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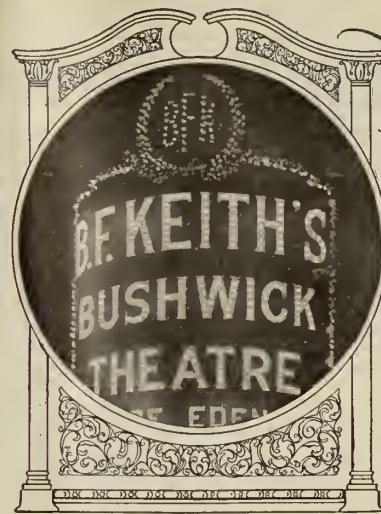
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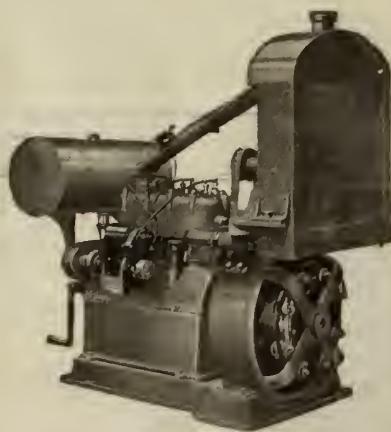
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Every exhibitor faces the possibility of a dark house due to interruption of central station juice. Four Albany, New York, houses recently lost 8,000 admissions. Similar occurrences happen almost every day.

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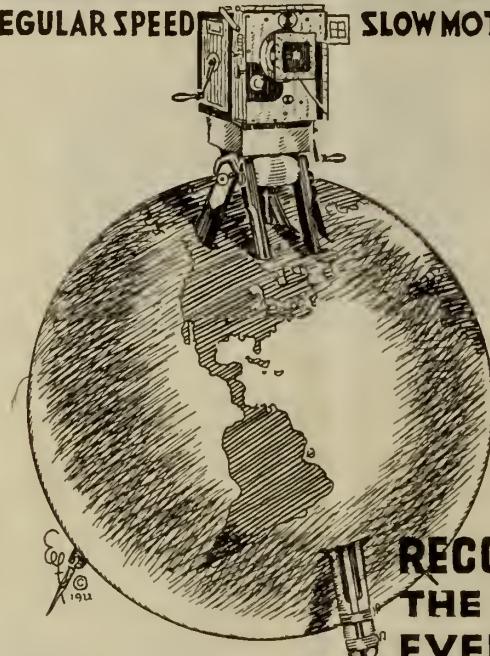
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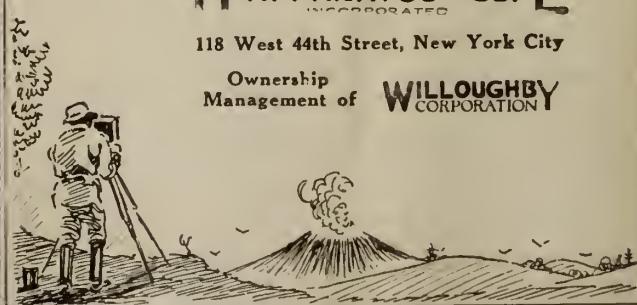
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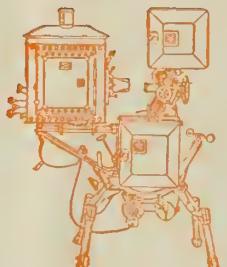
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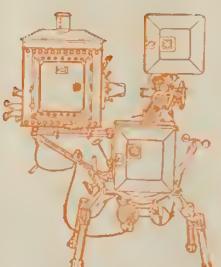
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The best comedy I have run in months.

titles up to Rupert Hughes' standard.

Patronage; usual.

Attendance; good. G. H. Jenkins, Minocqua, Wisconsin.

enjoyed by the few.

Spent a neat little sum.

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If you want to am-

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Attendance; good. U. G. Replogle, Grand The-

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Written by W.C. Tuttle

You cannot screen this picture for any audience in America numbering anywhere in between 5,000 in the New York Capitol to 150 in some country cross-road's schoolhouse without making the floors tremble from the hearty belly-laughs of the people in the seats.

A lot of damn fool critics may be dyspeptic about its humor, but we challenge you, the exhibitor, to try it on yourself and see the result.

Directed by Louis Wm. Chaudet.

"The queer thing about this kind of picture," says a reviewer in Reeland Reviews, *is that a person will laugh heartily at it if in the right mood.* The cast play this farce through with something of enjoyment themselves."

It is a comedy with just the breath of pathos and it's impossible to see it and not go out feeling that you have had one hour of enjoyment and fun.



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Right smack into Hugo Riesenfeld's beautiful Rialto Theatre, New York!

I reckon you'll give me credit for crashin' into the Rialto.

It's like bustin' a safe with a tooth-pick to get into that house—right plumb on Broadway, New York City!

But I did it with my brand new series of Plum Center Comedies—the GREATEST RURAL COMEDIES EVER CREATED—BAR NONE!

Greater than my Toonerville Trolley comedies—funnier gags—greater situations—greater laughs—and absolutely THE GREATEST RURAL CHARACTER I'VE EVER PLAYED IN ALMOST FIFTY YEARS!

Mr. Riesenfeld—a great showman—booked "Pop Tuttle's Clever Catch," and Broadway ate it up.

You'll have to charge yourself with an error if you muff these gems of clean rural comedy.

Every one a riot! Get in touch with your nearest F.B.O. exchange and grab these.

Produced by the
Paul Gerson Pictures Corp.

**PLUM
CENTER
COMEDIES**

WATCH
F. B. O.

Starring the grand old comedian of the screen

Dan Mazon

DIRECTED BY ROBERT EDDY

Distributed by
FILM BOOKING OFFICES OF AMERICA
HOME OFFICE, 723 SEVENTH AVENUE, NEW YORK
EXCHANGES EVERYWHERE



What First National Big Time Attractions are doing! Fresh news every week.



"THE CROSSROADS OF NEW YORK"

Mack Sennett's latest big comedy-drama feature, starring Mabel Normand, is making the money.

The New York Picture News says:

"This picture has one of the biggest and best casts ever assembled."

The Pittsburgh Press says:

"One of the season's most novel and entertaining comedy dramas. It is entirely different from anything that has preceded it."

The New York Star says:

"Some thrills, many laughs and a timely touch of human interest. Action good, picture well cast and directed."

The Seattle Times says:

"Now delighting enthusiastic audiences. It is another feature which, like 'Mickey' and 'Molly O,' has brought the comedy king to the front as a director of high class drama."

The Cleveland News says:

"Real old-fashioned melodrama. Contains romance, thrills, drama and comedy, and an imposing cast."

The Yonkers Herald says:

"An unusual photoplay. Not satisfied with the title of King of Komedy, Sennett set out to conquer the field of comedy drama with tremendous success. His latest screen offering as notable as previous successes."

The Los Angeles Times says:

"Sennett opus goes over as clever burlesque. It reaches highest point yet reached in this form of entertainment. Is sparkling satire and rollicking burlesque."

The Omaha Bee says:

"The 'Crossroads' has drama uppermost, leavened with humor and culminating in many unusual thrills. Sennett never before gave such an entirely unusual production."

"HURRICANE'S GAL"

Starring the beautiful Dorothy Phillips and produced under the direction of Allen Holubar

The Cleveland News says:

"Splendid screen entertainment. A whale of a tale."

The Cleveland Press says:

"It has as many thrilling incidents as three average movies."

The Seattle Times says:

"Undoubtedly one of the screen's most artistic offerings, filled with thrilling action and exquisite sea scenery."

The Seattle Post Intelligencer says:

"It involves some of the best acting of the cinema season."

The Seattle Star says:

"This film contains all the best elements of all the sea stories that have been told in films."

Charles H. Ryan, Garfield Theatre, Chicago:

"The type of picture my patrons like. Many stopped me to say how good it was. A real action picture of the sea with an interesting love story. Business good."

"ONE CLEAR CALL"

A John M. Stahl production, presented by Louis B. Mayer.

W. W. Booth, American and Strand theatres, reports in the Exhibitor's Herald:

"A wonderful production. Splendid acting, photography, direction and story. Should go good where better pictures are appreciated."

The Birmingham News says:

"A simple, strong and gripping story—novel treatment."

"SONNY"

Richard Barthelmess in an Inspiration Picture, directed by Henry King.

Frank L. Browne, Liberty Theatre, Long Beach, Cali., says:

"An exceptionally fine picture and star. Did a big week's business despite its being the hottest week of the year. Pictures like this one make friends for the star, the theatre and the industry. I wish there were more of the same calibre."

"TROUBLE"

Jackie Coogan—Presented by Sol Lesser.

M. Golomb, Franklin Theatre, Union Hill, N. J., says, as reported in the *Exhibitor's Herald*:

"Grab this. Pleased 100 per cent. You will sure make money. Very good."

Raymond Gear, Mayflower Theatre, Florence, Kas., reports:

"A good one both from entertainment and box office standpoint."

J. A. Hopkins, Arcade Theatre, Holtsville, Cal., says:

"Exceptionally good picture. Pleased 100 per cent."

How We Will Set the Value of "East is West"

SETTING EXHIBITION VALUE

The unusual production cost in which, of course, the screen rights to the play are an important item, make it necessary that unusual precautions be taken in order that the rentals on the picture be determined by actual box office test runs before any definite exhibition value is placed on the production.

Accordingly, Mr. Schenck and ourselves have agreed upon the following plan:

Play dates for preliminary test runs in six

theatres are now arranged. Upon the result of these engagements a temporary or tentative exhibition value will be set, at which rate 40 additional test engagements will be played.

Upon the results of the 46 engagements the final exhibition value for all rentals will be set.

We believe this plan will be fair to exhibitors while at the same time giving the producer what he is justly entitled to.

REGARDING SPECIAL NATIONAL ADVERTISING CAMPAIGN

We have agreed with the producer that the public must be told of the unusual entertainment value of "EAST IS WEST," so they will understand that this latest picture of Constance Talmadge's is a real special, and far bigger and finer than anything in which she has yet appeared.

A national magazine advertising campaign running over a six weeks' period has been decided upon. In order to tie up this campaign directly with theatres, each exhibitor running the picture will be given free certain special advertising for local uses. An unusually big and fine line of standard accessories will be provided in addition.

REGARDING RELEASE DATE

The general release date has been set for Oct. 23rd. The test engagements will precede this general release date. Exhibitors will

be kept informed as to what the picture does at test runs by advertisements in the trade papers.

IN HANDLING THIS BIG PRODUCTION BOTH MR. SCHENCK AND FIRST NATIONAL WILL LEAVE NOTHING UNDONE TO ASSIST EXHIBITORS TO OBTAIN MAXIMUM RESULTS



Joseph M. Schenck presents
**CONSTANCE
 TALMADGE**

in 8 reels of the best fun, love and thrills ever screened.

By Samuel Shipman and John B. Hymer, from the play produced by Wm. Harris, Jr.; adapted by Frances Marion; photographed by Antonio Gaudio; art direction by Stephen Goossoon.

Directed by Sidney Franklin, Director of "Smilin' Through"



A FIRST NATIONAL ATTRACTION

Congratulations Mr Lloyd!



As personal director and supervisor of "The Eternal Flame," First National wishes to congratulate you on the unusual artistry and fine workmanship displayed in every detail of this production. The intelligent direction, the deep sympathy with, and clear understanding of the story and its various characters, the

Presented by Joseph M. Schenck; adapted by Frances Marion from Honore de Balzac's "La Duchesse de Langeais," personally directed and supervised by Frank Lloyd; photographed by Tony Gaudio.

Watch the first runs of
NORMA TALMADGE
in
"The Eternal Flame"

at these theatres in
the next two weeks

CITIES	THEATRES
New York	Strand
St. Louis	New Grand Central
Sioux City	Princess
Louisville	Mary Anderson
Washington	Metropolitan
Boston	Gordon's Olympia
Salt Lake City	America
Los Angeles	Kinema
Winnipeg	Allen
Denver	Colorado
Cincinnati	Capitol
Texarkana	Princess
Hartford	Strand
Troy	Strand
Schenectady	Strand
Indianapolis	Circle
Omaha	Strand
Seattle	Coliseum
Amarillo	Fair
Waco	Strand
Houston	Isis
Wichita	Miller
San Francisco	Tivoli
Albany	Strand
New Orleans	Strand
Atlanta	Metropolitan
Charlotte	Broadway
Billings	Babcock
Cleveland	Loews
Pittsburgh	Grand Opera House
Pittsburgh	Liberty
Detroit	Capitol



deft and delicate touches in which suspense is always maintained and the proper emphasis placed on striking incidents, the careful attention to the minutest detail in transferring Balzac's famous novel to the screen, has gone far toward bringing Miss Talmadge's latest picture to so unusual a mark of perfection.

A FIRST NATIONAL ATTRACTION

"Richard Walton Tully's

**Masterpiece Stands
Out Above Others"**

That's what the Chicago Post says, but read
Genevieve Harris' full review:

"The Masquerader" is a thoroughbred among film plays. It has manner, distinction, that something which we may sum up in the language of the day as 'class.' It tells its story in a polished, easy style which is nevertheless very effective.

"Its excellence is not to be wondered at when we consider that its star is Guy Bates Post, who played the dual role for so many years on the speaking stage, and that it was made under the supervision of Richard Walton Tully, who produced the stage version. But so frequently these promising combinations of talent are a disappointment. 'The Masquerader' comes up to the highest expectations.

"Acting of the finest quality is to be found in this picture. Guy Bates Post takes with him into the silent drama all the skill in character portrayal and emotional playing which distinguished him on the stage. And while, of course, we miss his voice, the lack is made up for in part by the added effectiveness of his pantomimic skill as the camera records it.

"In addition to its fine acting the play has that which is so often lacking in pictures, dramatic structure, climax. The interest grows as the events become more complicated. The plot moves along logically, as though it had a definite object. There are no unnecessary scenes, no incidents which have no relation to the plot.

"The settings, many of them elaborate, are beautifully arranged and well photographed. The fog scenes are especially well done. The scenes in the House of Parliament are praiseworthy.

"'The Masquerader' stands out above the ordinary run of film plays. It is worth the attention of all who are interested in the better class of pictures."

Taken from the story by Katherine Cecil Thurston and the play by John Hunter Booth.

Directed by

JAMES YOUNG



Distributed by Associated
First National Pictures, Inc.
World Rights

THE

Masquerader



Random Thoughts

CENSORSHIP is an inroad on free speech and thought."

This declaration isn't quoted from a film magnate's speech or a trade paper editorial.

They are words pronounced on the floor of the triennial convention of the Protestant Episcopal Church in the United States.

"The world do move."

The same speaker went on to say:

"Censorship has too many dangers. There is no standard for censoring. One board may see good in a picture where another sees only wickedness."

* * *

As showing how mental processes become muddled when outsiders turn their thoughts to motion pictures—there is interest in what the same speaker goes on to suggest as a substitute for censorship.

The Associated Press tells it this way: "A system of licensing motion picture producers in the manner in which the saloon was licensed in the pre-Volstead days."

The comparison carries a bite.

Censorship, as we see it, is censorship under any name you use.

If anyone can imagine a system of licensing the producers of pictures that would not eventually also mean a method of censorship—we would welcome his ideas.

* * *

We are writing these random thoughts traveling from Pittsburgh to Cincinnati. Harry Charnas of the Standard and Federated exchanges, is starting the season off with four gatherings of exhibitors—in Pittsburgh, Cincinnati, Cleveland, and Detroit.

We had rather feared it would be—the usual "film party." Such things don't usually mean much.

But these jaunts have a serious side—and an impressive one.

A year ago—and two years ago—it seemed that the proper thing to do after mentioning the independent producer and distributor was to pass the hat.

The year has brought its changes. We see a shrewd film man like Harry Charnas registering his faith in the quality of independent product that

he has to offer, and the quality assured for the future, in no uncertain manner.

Three hundred exhibitors were present at the banquet in Pittsburgh. The speeches naturally dwelt on the independent.

But this important change has taken place in the year:

The speakers do not advocate support for the independent in a "pass the hat manner." They do not say, "Help the independent for he is your salvation."

The talks dwell on product now, on quality. And it isn't idle talk. It is backed up by the product.

A year ago we saw an "Independence Month" that didn't amount to any more than a phrase.

Today we see a September with independent pictures in theatres everywhere—because independent pictures are worth showing.

What a difference!

* * *

Chester Lord, summing up an unusually interesting series of articles on his newspaper career in The Saturday Evening Post, says: "The first duty of a reporter is accuracy."

That's the way the lesson was taught to us in the days when Mr. Lord was seated at the rolltop desk on the second floor of The Sun building.

But we are afraid Mr. Lord's ideas and methods are out of date.

The first duty of a reporter nowadays, when covering a scandal story, is to see that the figures concerned are all connected with the motion picture industry.

If it is not possible to connect the figures with the film business his next step is to say, "A prominent Los Angeles producer has offered Miss DeVere a fabulous salary to appear in pictures. Miss DeVere is considering the offer."

And the Associated Press carries it all over the country.

"The first duty of a reporter is accuracy."

Robert Welsh

Too Much Dirt

Editor's Note: Is H. B. Watts, manager of A. H. Blank's Strand Theatre, Omaha, right in the charge he places against much of the advertising done by exhibitors? We would like to hear the opinions of our readers on the subject. Do these conditions still exist? What is to be done to remedy them. Is the fault on the shoulders of the producer or the exhibitor? Let us know what you think about it!

Mr. Robert E. Welsh, Editor,
Moving Picture World,
New York City, N. Y.

Dear Sir: Have been reading a great deal on the big question, or rather one of the big questions of the day, regarding the public and motion pictures, and about the public being tired or not going to motion pictures.

Now I have had an idea in this nut of mine for some little time, and although I know you are a busy man, if you have just a spare minute or so to listen to the ravings of an ex-hi-biter, go on.

I think that a great majority of the public have lost confidence in the movies and that the reason for this is advertising by the exhibitor.

I think it is a mistake for an exhibitor to allow advertising to be run for his theatre that promises "The greatest picture ever made," and similar expressions, and then when his patrons come they find but an ordinary program picture.

I think it is wrong to take the lurid and the sensational angle, especially that having a sex appeal and play it all over the boards. While it is true that sex appeal must of necessity, and to a certain extent creep into pictures, as they reflect life, still the manufacturers, that is the leading ones usually use a suggestion and most of the time it is and should be beyond criticism by the most exacting.

Yet there are exhibitors who always look for smut to advertise and will take something that is incorporated in ten feet and base their entire advertising campaign on it.

Expressions such as "Only prudes will be offended," "She crept into his room at midnight," "A vamp that makes Cleopatra look like a baby," "She stood there in her nakedness," and similar expressions are detrimental to the business.

You might say that these things are not being done, but they are and if you don't believe it sub-

**H. B. Watts, of the Strand, Omaha,
Hurls a Bitter Charge at Picture Men**

scribe to three or four clipping services and you will see that I am right.

You will see pictures of men and women running around in pajamas, nude pictures of women and the worst type of suggestiveness.

Now I don't say that all theaters are doing this, but there are a great many and these that are doing it make it tough for other theaters.

It is not necessary to resort to this type of publicity to get the public into the theater, for the American public are clean minded and when they see this type of advertising they think that the picture is as bad as advertised, and will not only not go themselves, but will keep their family away. While those people to whom this sensationalism appeals will go and see the picture, then when the next picture is advertised in the same manner they will say it's all bunk and stay away.

I know when senseless-ship was up the last time in this State a number of ads were displayed by those who wanted the measure passed and they were peaches. When asked if they had seen the pictures in question, they answered that they had not, and furthermore didn't want to see that kind of a picture, while in fact the pictures themselves were beyond criticism.

Summing it all up, it is folly and loses the confidence of the public to lie in advertising.

It is my opinion that all manufacturers having the business at heart should insist and see that all their managers of exchanges and distributors see that none of this suggestiveness and lying is done by the exhibitors, and, if they insist on doing it, to refuse to serve them.

At any rate this is my opinion, which I am entitled to, and would like to see if you think me crazy or agree with me.

Yours very truly,

H. B. WATTS.

DOLLARS AND SENSE

ARE A RARE COMBINATION FOUND ONLY IN

MOVING PICTURE WORLD

The Industry's Liveliest, Newsiest, Breeziest and Greatest Trade Paper

BUT WE HAVE ONLY STARTED!!

Watch Us Give the Dust to the Rest of the Field
With Our Two New Departments—

Dealing with Exhibitors, Their Interests and Their Theatres
And the Snappiest and Most Informative Short Subject Section

**SERVICE PLUS
NEWS =
Moving Picture World**

Industry Records Innovation as Charnas Plays Host

Live Independent Entertains Middle Westerners at Banquets and Screenings

IT remained for an independent distributor to put over the innovation of the 1922-23 season.

"First time in the history of the picture business" is the only phrase which describes the event which Harry Charnas, of the Federated and Standard exchanges, is staging this week in the Middle West. A party, including the editors of all the motion picture trade papers, Al Lichtman, head of the Al Lichtman Corporation; Carol Dunning, of Prizma; J. Larson, of Russell Productions, and other prominent film men, is doing a one night stand stunt from Pittsburgh, to Cincinnati, to Detroit, to Cleveland.

In each city the live wire independent is acting as host at banquets and screenings to large gatherings of exhibitors in the territory. At Pittsburgh close to two hundred and fifty exhibitors turned out for the event, in Cincinnati the number reached close to the two hundred mark, Detroit came through in flying fashion with well towards four hundred theatre owners, and, as this is written, Cleveland promises to cap the climax.

Screenings of "Rich Men's Wives," the Al Lichtman special, are an important part of the program in each city, together with late Prizma subjects and other reels handled by the Charnas offices.

It is an event. Not alone for the strong outpourings of exhibitors in each city visited. Not merely for the spirit of co-operation and good will towards the Charnas organization manifested at every opportunity. But even more for what it means to the independent market and for the concrete evidence it gives of the exhibitor's attitude towards that market this year.

Lichtman, the Silver Tongued

Al Lichtman has proven the prize orator in each city visited thus far. Al's speech is rather a sincere, confidential, heart to heart talk than a speech. Drawing from his personal memories of the early days and succeeding progressive stages of this industry Al brings home strongly the point that it has always been the desire for better and better quality on the part of one individual or group of individuals that has moved this industry forwards. And it is not diffi-

cult to believe Al when he speaks of the ambitions, the foundation of experience and the whole-hearted sincerity of the Schulberg, Bachman, Lichtman trio.

Ike Silverman, of the Strand, Altoona, performed such yeoman service as toastmaster in his own stamping grounds, Altoona, that he has been drafted for further service and is now brightening up the moments along the road. Among the speakers heard at each stop were Carol Dunning, William Brewer, of the Otis Litho Company; Joseph Dannenberg, of the Film Daily; William A. Johnston, of Motion Picture News; L. A. Boynton, of the Exhibitors Trade Review, and Robert E. Welsh, of Moving Picture World.

Michael Rosenbloom, of Pittsburgh, spoke on behalf of the local theatre owners at the dinner in that city and carried the guests to a high pitch of excitement with his appeal for support for the independent. Fred Herrington added to his angle with his usual ability.

W. S. McLaren, of the Capitol, Jackson, was the man to set the fireworks off as toastmaster in Detroit. In Cleveland, Harry Lustig, standard bearer of the Northern Ohio organization, did the honors.

The Cincinnati reception was a very enthusiastic one with the exhibitor turnout being a local "Who's who in Ohio exhibitor circles," and the spacious ballroom of Hotel Sinton was taxed to its capacity with film men

and their ladies. Al Lichtman's address, which preceded the showing of "Rich Men's Wives," was the outstanding feature of the reception and dinner. Fred Meyers, of the Palace, Hamilton, O., was the toastmaster. The speakers were Harry Kress, head of the Southern Ohio exhibitor body, and the man who put "the sun in Sunday in Piqua, O.;" Harry Charnas, Carol H. Dunning, of Prizma, and Joe Dannenberg, who spoke for the trade press. The following were also introduced: Robert E. Welsh, editor, Moving Picture World; William A. Johnston, Motion Picture News, and L. W. Boynton, Exhibitors Trade Review, all of New York.

Personal Cinders

Joe Lefko was as busy as a one-armed paper hanger in Pittsburgh, between taking care of the all-important customers, running the schedule, and paying proper attention to the dignified New York visitors.

Speaking of one-armed paper hangers reminds us of the hand that "Battling Joe" received on the showing of his picture before the screening of "Rich Men's Wives." Joe isn't much of an actor, but Harry Charnas ought to be proud of the regard in which his Pittsburgh manager is held. As evidenced by the applause.

Michael Rosenbloom is an orator who shouldn't be confined to Pittsburgh. That boy is going to step along in national exhibitor affairs—if he wants to. And if he talks to the boys. He stole the show in Pittsburgh.

Gosh, but it did feel good to meet Fred Herrington in the Smokey City. Pittsburgh, or almost any exhibitor gathering for that matter, wouldn't be the same thing without Fred.

Coming back to that picture shown at Pittsburgh—we can't say much for any of the trade paper editors as actors. That's our jealous way of putting them all in our own class.

Frank Hard, who must be five years older than Methuselah if you count by the number of newspaper men he knows, handles the publicity for the Charnas organization. At every stop—efficient, obliging and regular. We might say the same for Lin Bonner, of the Lichtman company, but we just don't care to.

N. C. Lefkowitz, Cincinnati manager for Charnas, turned his shop upside down to do all necessary for the visiting guests from the territory of New York.

But it remained for Morris Lebensberger,

LAST CALL

for Autographed copies
of Richardson's New
4th Edition **Handbook
of Projection.**

Don't delay your order
beyond September 30,
1922. Send \$6.00 Now!

Chalmers Publishing Co.
516 Fifth Avenue, New York City

Cleveland manager, to present the attendance record of the trip. We didn't see Morris in any of the pictures shot along the route. Which is a shame, for Morris is the only Adonis in the party.

* * *

Jess Fischman, Detroit manager, showed how he is regarded in his territory when he succeeded in having the monthly meeting of the Detroit M. P. T. O. A. postponed to coincide with the day of arrival for the Charnas party.

* * *

Lin Bonner says he would do almost anything for us if we would get in a mention of "Ching, Ching, Chinaman"—the next Schulberg subject. Not that it means anything, he says, for he declares the picture too good to need such cheap publicity. In that case we won't mention it.

* * *

When the troupe arrived in Detroit and was organizing in the Statler lobby, someone overheard one bellboy say to another, "I think it's a ball team." Al Lichtman is still denying the accusation that he gave the Babe Ruth touch to the party.

* * *

American Show-Print Russell joined the caravan in Cleveland and is still buried in regrets at what he missed in the first three cities. The Detroit visit gave the editors a chance to address the theatre owners' organization at the regular monthly meeting.

* * *

General Manager Richey and President Cady were warm hosts. Incidentally the editors heard enough of the plans for the Michigan state convention to assure themselves that they would attend October 10.

* * *

It seemed strange to see Phil Gleichman in Detroit. For years we have been under the impression that Phil ran a theatre around the corner from the Hotel Astor. Words cannot express what this trip has meant to the independent market in the territories visited, but one word sums up all possible tributes to Harry Charnas, his associates I. W. Greenstein, Morris Lebensberger and so on. That one word is "Courage." It means confidence and a lot of things. And all of them apply this time.

At the Pittsburgh Party

Among those present were: (all Pennsylvania, unless otherwise noted):

Walter Davis, Union theater, Large, Pa.; Willie Richmond, Century-Family, Pittsburgh; Samuel Navary, Liberty, Verona; Rudolph Navary, Pleasant Hour, Verona; David Miller, New Wilbur, Homewood; W. W. Lesniak, Keystone, Turtle Creek; H. Finkel, Colonial, Pittsburgh; Bart Dattola, Alhambra, New Kensington; John Oglietti, Cosmorana, Leechburg; F. W. Ferry, Arcadia and Gould, Pittsburgh; B. Wachansky, Pittsburgh; L. R. Myers, Dreamland, McKeesport; J. J. Spandau-Family, Braddock; Paul Karchner, Grand, Latrobe; M. A. Fauber, Oakland, Pittsburgh; L. N. Strickler, Lester, Vanderbilt; J. Graham Lyric, Butler; Paul L. Thomas, Casino, Pittsburgh; S. M. Pearl, Climax, Pittsburgh; J. S. Josey, Arrow Film Corp., New York; Michael Rosenbloom, Majestic, Charleroi; J. Marmenstein, Knickerbocker, Braddock; C. C. Kellenberg, Carnegie, Carnegie; B. Nesselson, Pastime, Lewistown; M. Weintraub, Lyric, Coraopolis; Sam Soz, Ind. Display Co., Pittsburgh; J. Kieln, West Penn Amuse. Co., Pittsburgh; Max Engineering, Strand, McKees Rocks; Charles Jervis, New, Homestead; J. Harris, Strand, Woodlawn; H. Goldsberg, West Penn Amuse. Co., Pittsburgh; J. Brown, Colonial, Braddock; Blake Galbraith, Columbia, Kittanning; George F. Miller, Belmont, Oakmont; Sol Silverman, Princess, Donora; N. M. Elliott, Star, Vandergrift; C. Freeman, Star Regent, New Castle; S. Marseousis, Dome-Penn, New Castle; A. Carrick, Hodkinson Corp., Pittsburgh; F. C. Elden, Elden, Boscobel; I. Mandelblatt, Elliott, Pittsburgh; Joseph M. Kleintz, Liberty, Rankin; F. J. Tepper, Monaca, Monaca; I. Rosenbloom, Crystal, Braddock; Joe Richman, Keystone, Pittsburgh; Nathan Sukolsky, Grand, Burgettstown; Louis E. Hirsch, New Oakland,

Pittsburgh; Nathan Richmon; Pearl, Pittsburgh; Max Steinberg, New Hazelwood, Pittsburgh; N. Friedberg, Alhambra, Pittsburgh; J. A. Reilly, Plaza, Pittsburgh; A. Fine, McKee, Pittsburgh; Sam Lauri, Victoria, Pittsburgh; D. Victor, Victor, McKeesport; Charles Seltzer, Main, Sharpsburg; Isaiah Scheeline, Altoona; John Alderdice, Delton, Dormont; H. Mandel, Hippodrome, Pittsburgh; M. Nadier, Majestic, Rochester; M. Winograd, Majestic, Rochester; Reuben Soltz, Majestic, Pittsburgh; Abraham Soltz, West Penn Amuse. Co., Pittsburgh; Sam Fleishman, Brighton, Pittsburgh; I. H. Fleishman; Nat Cherkosky, New Avenue, Pittsburgh; Wm. J. Bernardi, Regent, Pittsburgh; P. Gours, Capitol, McKeesport; Jacob Silverman, Strand, Altoona; Thomas Schrader, Olympic, Pittsburgh; F. Middleman, Photoplay, Crafton; P. L. Gerechter, Best, Milvale; Morris Roth, Liberty, Duquesne; Jerome Dawson, Victoria, Gallitzin; Fred M. Smith, New Palace, Pittsburgh; J. Snider, Duquesne, Pittsburgh; Walter Yakuboski, Idle Hour, Washington; Charles Pearlstein, Regent, McKees Rocks; Harry Wood, Woodies, Apollo; Frank Lofaro, Victoria, Johnstown; H. Myers, Idle Hour, Pittsburgh; Sol Rabinowitz, Strand, Weirton; Martin Silverman, Main; Sharpsburg; Sam Hymowitz, Columbus, New Kensington; V. Rabinowitz, Rex, Weirton; Meyer Rabinowitz, Strand, Weirton; Frank Klein, Jr., Colonial, Weirton; F. J. Herrington, Idle Hour, Pittsburgh; J. Harry Hayward, Grant, Milvale; N. I. Walker, Palace, Washington; J. N. Conners, Regent, Washington; J. W. Mercer, Capitol and Globe, Washington; Bennet Amador, Garden, Pittsburgh; M. Beedle, Alhambra, Canonsburg; M. Ferros, Bentiyville; Wm. Schlesinger, McKee, St. Calir Boro; and the following members of the Federated staff: Harry L. Charnas, L. W. Greenstein, Frank G. Hard, and Joe Lefko, manager of the Pittsburgh office. There were also present representatives of the Pittsburgh newspapers.

Nearly all of the exhibitors were accompanied by their wives and families.

The Cincinnati Affair

Al Lichtman, New York; Carroll Dunning, Prizma Incorporated, New York; L. W. Boynton, Exhibitor Trade Review, New York; Wm. A. Johnston, Motion Picture News, New York; Robert E. Welsh, Moving Picture World, New York; Joseph Dannenberg, Film Daily, New York; Harry L. Charnas, Standard Film, Cleveland, O.; Frank G. Hard, Standard Film, Cleveland, O.; Isaac Silverman, Strand Theater, Altoona, Pa.; Jacob Silverman, Strand Theater, Altoona, Pa.; Lin Bonner, Al Lichtman Corporation, New York; H. O. Larsen, Russell Productions, Chicago; J. Maurice Ridge, Reel Facts, Cincinnati, O.; Camille Duffy, Reel Facts, Cincinnati, O.; A. Niedenthal, Evanston Theater, Cincinnati, O.; J. Carlin, Avenue, Cincinnati, O.; C. J. Gross, Columbia, Dayton, O.; Ben F. Roth, Eagle, Hamilton, O.; J. S. Davis, Popular, New Boston, O.; Ed Lynch, Metropolitan, Cincinnati, O.; Mr. C. P. McNight, Fort Thomas, Ky.; A. G. Hettishimer, Orpheum, Cincinnati, O.; Mrs. S. V. Taylor, Hippodrome, Covington, Ky.; Jack Conley, Standard Film, Cincinnati, O.; J. A. McKnight, Standard Film, Cincinnati, O.; John Schwalm, Jewel, Hamilton, O.; Mr. Leiter, Editor Journal, Hamilton, O.; Mr. W. Gervers, Aragon, Cincinnati, O.; Mr. A. Frank, Aragon, Cincinnati, O.; Mr. Hearing, Aragon, Cincinnati, O.; J. A. Ackerman, Glenway, Cincinnati, O.; J. F. Potts, Variety, Cincinnati, O.; B. W. Hayo, Mars, Cincinnati, O.; Geo. C. Kolb, Woodward, Cincinnati, O.; H. Q. Alexander, Edgemont, Dayton, O.; Elmer H. Dressman, Cincinnati Post, Cincinnati, O.; Carl B. Adams, Enquirer, Cincinnati, O.; Mr. Behlin, May's O. H., Piqua, O.; Mr. Griffith, May's O. H., Piqua, O.; H. R. Dixon, Unique Theater, Walton, Ky.; Miss M. Ryan, Regent, Springfield, O.; Gus Phillips, Strand, Newport, Ky.; A. J. Burke, Heucke, Cincinnati, O.; Mr. Ed. Kleine, Aragon, Cincinnati, O.; Wm. L. Dragul, Standard Film, Cincinnati, O.; Myrtle Miles, Times Star, Cincinnati, O.; Henry Levy, Norland Plaza, Cincinnati, O.; L. F. Leslie, Columbia, Cincinnati, O.; Moses Wilchins, Park Hall, Cincinnati, O.; P. S. Honeyman, Gifts, Cincinnati, O.; Chas. Harlow, Casino, Cincinnati, O.; C. B. Davis, Norwood, Cincinnati, O.; L. J. Bugie, Colonial, Cincinnati, O.; H. J. Bley, Valley, Cincinnati, O.; F. Stegeman, Liberty, Cincinnati, O.; P. Gerard, Idle Hour, Cincinnati, O.; Mr. A. Betz, Orpheum, Cincinnati, O.; Albert L. Kolitz, Forest, Cincinnati, O.; R. S. Kohn, Forest, Cincinnati, O.; John S. King, Carrel, Cincinnati, O.; Geo. Bressler, American, Bellevue, Ky.; Earl Meunchen, Alcazar, Bellevue, Ky.; Irwin S.

Hilton, Plaza, Norwood, O.; R. J. Raleckater, Garvey, Erlanger; Fred Schottmiller, Arcade, Elmwood; Dr. Otto Dieckman, Colonial, City; Billy Bein, Standard Film, Salesman; Geo. Balz, Carrel, City; John Robertson, Dreamland, Blanchester, O.; Mr. Nunnery, Victor, Columbus, O.; Max Margolis, Standard Film, Cincinnati, O.; Chas. Keuhne, Standard Film, Cincinnati, O.; Mr. Killinger, Debebe, Latonia, Ky.; Fred Meyers, Palace, Hamilton, O.; John Burkhardt, Music Hall, Newport, Ky.; Mr. Clark, Capitol, Cincinnati, O.; Mr. Barton, Capitol, Cincinnati, O.; Mr. Spargur, Capitol, Cincinnati, O.; Harry Kress, May's O. H., Piqua, O.; N. L. Lefkowitz, Standard Film, Cincinnati, O.; John Loth, Standard Film, Cincinnati, O.; Jane Grote, Standard Film, Cincinnati, O.; Henrietta Albrinck, Standard Film, Cincinnati, O.; Maurice Levison, Standard Film, Cincinnati, O.; Ray Stagenberg, Standard Film, Cincinnati, O.; Jean Drahman, Standard Film, Cincinnati, O.; Anne Bentler, Standard Film, Cincinnati, O.; Mr. S. Hummel, Star Theater, Eaton, O.; Mr. Frank Dapore, Crystal, Versailles, O.

The roster of guests at Detroit and Cleveland will appear in next week's Moving Picture World.

Miss Negri a Surprise

Young Polish Actress's Modesty Belies Her Film Roles

A charming and gifted young woman was introduced to the writers of the industry this week in the person of Miss Pola Negri. The young Polish actress arrived from abroad on Tuesday, and on Wednesday a luncheon in her honor was given at Sherry's. This, apparently, was given so that the guests could see Miss Negri rather than chat with her, for she has not yet mastered more than a few phrases of the English language. The opportunity to look at her was not passed by.

There were really no speeches. E. J. Ludvigh, general counsel for Famous Players-Lasky, and Adolph Zukor, president, made a few introductory remarks. Ben Blumenthal conveyed to the guests Miss Negri's appreciation of the reception accorded her, regretting that she could not express herself well in English. She hoped, he said, to do so by the time her first picture is completed in Hollywood.

What is the actress like? All pre-conceived ideas were wrong. Far from being a flashing, dashing sort of person, a feminine D'Artagnan, she is quiet, even serious, until she speaks. Then her freshness and enthusiasm come to the surface, and she is modestly animated. But, perhaps, Pola was a bit embarrassed by the attention paid her and the strange surroundings.

Meeker Promoted

George R. Meeker has been appointed general sales director of Cosmopolitan Productions, succeeding James R. Grainger. Mr. Meeker, who has been for some time connected with the production department of Cosmopolitan, has had a long experience in motion pictures.

True Tells Convention About Standard Contract Delay

One of the "Snags" Is Play Dates, Another Cutting of Films, He Says

AN INSIGHT into the delay in working out the standard contract was given by President William A. True, of the Connecticut organization, Tuesday afternoon of this week at a joint convention of the M. P. T. O. of Massachusetts and New Hampshire, held at the Hotel Arlington in Boston. Among other things, he charged that Will H. Hays "has had to submit many questions for a 'yes' or a 'no.'"

Resolutions scoring the proposed state censorship in Massachusetts as an unfair abridgement of the right of free expression, as a clear invasion of the rights of free speech and un-American in principle, and urging the people of the state to give the subject their most careful consideration, were among those adopted.

Other resolutions favored such distribution processes within the industry as will guarantee producers an equitable distribution of product, and urging upon theatre owners the advisability of encouraging the production of good independent pictures by using as many as possible and giving them preference.

The convention declared that there shall be no limitation of their right to make such changes and eliminations in films as will best conserve the welfare of the community in which their theatres are located; commended the national association for its establishment of its department of music and for its extension of public service work, and recommended that committees be named to take charge of this work in Massachusetts and New Hampshire. After voting commendation to the national officers, the members pledged support for the future.

Despite the fact that the convention had been called upon a day in which Massachusetts was holding primary elections, about 100 exhibitors attended, including President William A. True, of Connecticut, and President Edward M. Fay, of Rhode Island.

Censorship, on which the people are to vote in November, was discussed by all of the speakers and defensive methods that have been adopted in other states were explained.

President Cohen gave an extended account of his stewardship and dilated at length on co-operation. He reiterated that under no circumstances will he be a candidate for any office at the next election.

He declared that several important

changes are necessary. The present distribution system must be changed, the cost of handling pictures reduced and independent producers helped to market their product. Present methods, he said, lead to needless waste, excessive costs and inferior pictures. The greatest menace the industry now faces is the denying of an outlet to the independent producer's product.

Mr. Cohen also declared one of the most objectionable phases of the distribution system is the "block" selling of pictures, charged that the exhibitor is obliged to buy forty or more pictures, most of which have no real exhibition value, to secure a few pictures that have merit.

Mr. Cohen charged that most of the opposition against the M. P. T. O. is being directed from certain producing agencies in New York, whose main purpose is to destroy the organization. It takes real fighting to combat these elements, said he, and it is only through concerted action that exhibitors will be able to do what they have set out to do.

He referred to the Famous Players-Lasky-Zukor controversy, and of the fight the association had made in the matter of the Black interests. "We are not vested with plenary or police powers," said he. "We can only continue what we are doing to protect you. If you have any message as to what you want us to do in this matter, we are at your service. You have a tremendous strength throughout the country, but you in Massachusetts have been of very little help to us. Massachusetts has contributed nothing in a financial way to the support of the national organization. It is up to you to come in and protect your investments. We have had all sorts of 'weeks,' and I believe it is about time we had an 'exhibitors' week.'"

Michael J. O'Toole, chairman of the department of public service, discussed the integrity of the theatre owners as an identity in their several communities. He urged them to be leaders in the effort to influence the public along constructive lines; to take the leadership, rather than be nonentities in their communities.

"I want you to have the right to put on your screens what you think is right," he said, "just the same as a newspaper editor prints his views in his paper. The screen press of America is just as important as the

newspaper press and should have the same privileges."

President True outlined the harmonious workings of his organization. His state organization raised \$43,000 two years ago, and last year \$2,000 to combat adverse legislation, and this year between \$20,000 and \$22,000 will be raised. But while in the past the money was raised by assessment, this year, he said, plans had been perfected to obtain the funds in various other ways.

Already, he said, four bills for a state censorship had been drafted and he had heard that several others were to be drafted. "But we are not at present fearing censorship," said he, "and we believe we can defeat any measure that may come up. I feel safe in saying, also, that we shall also be able to eliminate the 5 per cent. amusement tax at the coming session of the legislature. In this we have the assistance of the baseball leagues, the legitimate theatres, the amusement parks, and other amusement interests."

Referring to the methods for raising money, he said it was coming from national advertisers through animated cartoons, from the industries of the state which had films illustrative of their activities, and from drives with producers in which a percentage of profit was secured. From this latter source, he said, from \$15,000 to \$18,000 would be obtained alone, and no exhibitor would be asked to pay a higher rate for his pictures.

Reporting for the committee on contract, which had several conferences with Will Hays, he declared that an attempt had been made to bring about a form of contract that would be not only fair to both sides, but would simplify the booking of films.

"We have dealt with producing units, with attorneys of producing units and with the staff officers," he said. "We have gained many points of material advantage, but we have run up against some snags that still remain to be removed. One of these is regarding play dates. On this we are still deadlocked. We insist that exhibitors shall set their own dates.

"Another is regard to the cutting of films. We claim that, for the protection of our clientele locally, it is our right to eliminate certain titles and other parts of pictures as we may deem best. The producers say they

cannot give us that privilege. We claim that we can, and it is the general understanding that we are going to take it at any rate.

"Still another point at issue is the question of advertising the name of the producer. We cannot see why we should be dictated to in this regard. We are in the exhibiting business, not the producing. The writing of the advertisements for the newspapers is our problem, and we believe that our attitude is fair because the producer pays no part of this advertising.

"The standard form of contract we are working for is one that shall be binding upon the producer, unless it is rejected within fifteen days. We want to eliminate the selling of the same contract to three or four exhibitors in one town, and the using of contracts as a club to get higher prices.

"At the present time we believe they are working on some basis of arbitration, some code of ethics for the further conducting of the negotiations. This is to be decided before we go on.

"We were very much surprised, at the outset, to find that Mr. Hays was not vested with the authority we hoped he had when we began to take up the investigation. He has had to submit to the principals of his office many questions for a 'yes' or a 'no.' We have been handicapped by this element of the 'go-between,' which sometimes has discouraged us. But we feel that we will be able to go on and get a standard form of contract."

A. J. Moeller, general manager of the M. P. T. O. A., reported on the association's new music department and the work it has done and is doing to eliminate the music tax. He declared that the committee already had secured the co-operation of thirty-five of the biggest authors, composers and publishers, and he urged the exhibitors to use their music in preference to that of others, and thus aid the committee in its work. The matter of amendment to the copyright law is to be taken up at Washington very soon, he said.

Co-operation also has been received by the committee from the record people, the radio people, from the National Hotel Men's Association, as well as many other hotel associations, and from the National Association of Dancing Masters. He declared that it was very essential that the committee should receive the co-operation of exhibitors.

President Bean, of the New Hampshire Association, told how they are fighting censorship in the Granite State, through the co-operation of the State Federation of Women's Clubs, the Parent-Teachers' Association, the Farm Bureaus, the

Granges and the Children's Aid Society. All these were being educated to the fact that the exhibitors are putting on clean pictures and are safeguarding the morals of the communities.

Short addresses were made by President Fay, of the Rhode Island organization, and by President Laurie, of the Massachusetts body, and at the close of the convention the Massachusetts members held a short meeting, at which they voted to forward \$700 to the national organization. This is the first assessment the Bay State organization has levied upon itself for national purposes.

Black Out on Bail

Connecticut Authorities Seek Him for Arraignment

Moving picture interests are awaiting the outcome of the court action that has been taken in Boston against Alfred S. Black, president of the Connecticut Theatres Corporation, president of the New England Film Exchange Corporation, and of the New England Theatres Circuit, which in the past has controlled upwards of sixty theatres in New England cities and towns. Black has been arrested and is now out on bail and his fate will be decided on September 21.

Black, who refused to attend a coroner's inquest in Connecticut last December, following the fire at the Rialto Theatre in New Haven in which ten people were burned to death, has been indicted on a charge of manslaughter in connection with the death of Everett T. Case, one of the victims. The Connecticut authorities seek to get him into that state for arraignment and trial. Besides gross negligence, the indictment also alleges violation of the building laws and failure to take proper precautions against fire, in that the theatre had no asbestos curtain and had only a garden hose on the stage. Carelessness also is alleged in permitting the use of "burning incense" to give atmosphere to a film.

The Connecticut authorities are seeking to get permission to transfer Black to New Haven, under authority of requisition papers, served upon Governor Cox of the Bay State, and expect to accomplish this soon.

Gets Important Post

W. L. Rubert, for several years an official in Universal's Kansas City exchange, has been made assistant business manager of Universal City, one of the most responsible positions at the big studio plant. He will aid Julius Bernheim in the commercial administration of the studio.

Lesser in New York

Brings Print of Jackie Coogan's "Oliver Twist"—To Remain 6 Weeks

Sol Lesser arrived in New York this week. Mr. Lesser brought the first print of Jackie Coogan's recently completed "Oliver Twist" with him and plans to arrange definite distribution within a week or ten days.

All of Jackie's productions have been released through Associated First National Pictures, Inc., but news pertaining to the "Oliver Twist" offering has not as yet indicated the exact means of distribution.

In the event of road-showing the Dickens feature, accessories of every description will accompany the film. In addition, advance men, managers, operators and all that is necessary will be attached to the presentations throughout the land.

While in New York, Mr. Lesser is taking an active part in the executive meetings of Associated First National Pictures, Inc., which are now in session.

Mathis Engaged

A. L. Erlanger announces that June Mathis, noted screen writer, has been engaged to write the continuity for "Ben Hur," collaborate on the production and edit the completed film, which is to be produced by Goldwyn Pictures Corporation.

The players will be sent to Palestine and to Italy in order to obtain the exact locations described in "Ben Hur." Other scenes will be photographed at the Goldwyn Studios in Culver City, California.

Joins Lichtman

Maurice Kann, has joined the Al Lichtman Corporation where he will act as director of publicity. Kann, for four years was assistant to the editor of the Film Daily and before that was in newspaper work downtown. He was with the Journal of Commerce for some time.

Our Mistake

In the September issue of Moving Picture World, on page 116, a headline stated: "Alexander Absorbed by Levey." This headline was an error, according to Arthur James, vice president of National Non-Theatrical Motion Pictures, who states that whereas Alexander's non-theatrical activities were taken over by the Levey Corporation, his theatrical activities still continue under his own name and command a large business.

Senate's Tariff Ideas Prevail in Bill Reported by Committee

SENATE ideas as to the proper duties for film prevail throughout in the tariff bill as reported by the conference committee on September 12. In every instance the amendment made by the Senate was agreed to by the conferees and the moving picture rates will be specified instead of *ad valorem*, as provided by the House.

The conferees adopted the Senate rate of 20 per cent. *ad valorem* on photographic cameras and parts thereof not specifically provided for, in preference to the House rate of 30 per cent. *ad valorem*.

The House bill imposed a duty of 30 per cent. *ad valorem* on photographic film negatives for moving picture exhibits or for reproducing pictures for such exhibits, if exposed, whether developed or not. The Senate amendment, agreed to in conference, changed this rate to 2 cents a linear foot in the case of such negatives exposed but not developed, and 3 cents a foot if exposed and developed. The House rate of 30 per cent. *ad valorem* for photographic film positives was changed by the Senate to 1 cent a linear foot.

The lower House also imposed a duty of 20 per cent. *ad valorem* on photographic and moving picture films, sensitized but not exposed or

developed. This was changed in the Senate to a rate of four-tenths of one cent a linear foot of the standard width of $1\frac{3}{8}$ inches, with proportional rates for other widths.

The conferees threw out the House rate of 25 per cent. *ad valorem* and substituted therefor a rate of 1 cent a linear foot for photographic and motion picture films or film negatives taken from the United States and exposed in a foreign country by an American producer in the course of production of a picture of which 60 per cent. or more was made in the United States.

Electric light carbons will be dutiable at 45 per cent. *ad valorem*, and a rate of 20 per cent. *ad valorem* is provided for incandescent electric lights, bulbs and lamps, with or without filaments.

The committee agreed that all *ad valorem* duties in the bill are to be based, as at present, upon the foreign valuation, the conferees having rejected the House plan for adoption of the American valuation. Under certain circumstances, however, the American valuation is to be used.

For the purposes of assessing duties the value of imported merchandise is to be the foreign value or the export value, whichever is higher. It is also

provided that all articles of foreign manufacture or production capable of being marked, stamped, branded or labeled, without injury, must bear in legible English the name of the country of origin. All containers of imported merchandise also must be marked to show the country of origin. Unless and until so marked, the goods are not to be released from customs custody. If not re-exported they may be marked in customs custody and will then be released for importation, but a duty of 10 per cent. of the appraised value will be assessed, to be additional to any duty imposed under the tariff law.

Under the terms of the bill as reported, the President is authorized to increase or decrease the duties specified and to shift to the American valuation system where necessary to equalize differences between the cost of production in this country and abroad, or to cope with unfair methods of competition and unfair acts in the importation of merchandise into the United States, which threaten the stability or existence of American industry. The President is also given discretionary powers to impose additional duties or prohibition against imports from any country discriminating against the overseas commerce of the United States.

Theatre Owners Thank Warren for Co-operation in Its Music Work

THE Motion Picture Theatre Owners of America announces a deep appreciation of the wonderful co-operation extended to the new music department of the organization by Fred Warren, of the American Releasing Corporation, in entirely revising the music cue sheets connected with the "Queen of the Moulin Rouge." Mr. Warren also arranged that all other pictures handled by his company would have only tax free music attached.

"This action of Mr. Warren's is most gratifying and will have a very pronounced effect in helping theatre owners to avoid the exactions of the music society and be able to conduct their business without this annoying interference," the statement says.

The music department now has special writers who prepare new and ap-

propriately catchy music for new motion pictures. This music, when applied and adapted to a picture, is broadcasted in all of the motion picture theatres of the United States, giving it unrivaled lines of popularization.

All producers and distributors are invited to avail themselves of this service of the music department and their co-operation in having only tax-free music in the cue sheets associated with their productions is solicited. This will help the theatre owners and make the interests of producers and distributors and exhibitors more mutual and satisfactory.

A complete list of producers and distributors thus co-operating will soon be forwarded to all theatre owners. The progress made by the department of music has exceeded the

most sanguine expectations of those who originated it. Thousands of letters have been sent to theatre owners all over the United States, as well as to authors, composers and publishers, familiarizing them with the purpose and activities of this department. Music roll publishers are preparing lists of non-taxable music rolls. A complete catalogue of these will be prepared as soon as completed.

The questionnaires are being returned by the hundreds. Leading theatre owners throughout the country have instructed their leaders not to play taxable music. All questionnaires show the desire of the exhibitors to co-operate fully through special exploitation, programming numbers, using chorus slides, co-operating with local music dealers, etc., all in an effort to make the department a success.

Wright's New Book

Falk Publishes Volume on Newest Photoplay Writing Methods

Away back in 1909 William Lord Wright, then an editor in a little Ohio town, wrote the first book on writing motion pictures. It was not much of a book as books go now, and we recall that Bill even forgot to tell what a "leader" was, for his sample script was "Mother Love," then one of the few stories without subtitles, because no titles were needed.

At frequent intervals ever since William has broken out with a new manuscript until we have lost count, but his most recent work must be the fifth or sixth, at least, to flow from his prolific pen, and each book has been better than the last.

His latest production is published by the Falk Publishing Co., of New York, and is designed to supplement the text books of the New York Institute of Photography. It is not, strictly speaking, a text, but rather an exposition of the present stage of photoplay writing, but for this reason it will probably prove more helpful to the unpracticed writer than a more solemn and serious attempt to teach the art through formulae.

It tells in a fluent, readable fashion, just how the reader should go about writing the synopsis which is all the present day editor will consider. It offers numerous sample continuities for the study and analysis of photoplay construction. It tells the novice all he needs to know and—more importantly—it does not also provide the usual mass of misinformation and personal, but erroneous belief with which too many authors load their scripts.

He has not told how William Lord Wright thinks plays should be written, but it gives a complete summary of the practical knowledge he has gained through years of actual studio work with many of the leading companies.

His advice is sound, reliable and informative, simply but clearly phrased and is the latest word in this connection. It should be a real guide to the beginner and of no little value to the more advanced writers in bringing them strictly up-to-date as regards studio conditions. It is a timely and important contribution to the bibliography of photoplay writing.—E. W. Sargent.

Jungle Expedition

Michael Schliesser, known for his work for motion picture companies in training wild and tame animals, has been selected to bring back specimens from the Brazilian jungles, by the Smithsonian Museum, Museum of Natural History and the Brooklyn Museum. A party of picked men is about to set out. The Explor-Research Corporation, recently incorporated, has moved back to Mr. Schliesser's place of business at 1109 Southern Boulevard, New York.

Motion Withdrawn

Justice Richard of the New York Supreme Court has allowed the withdrawal of a motion made by Associated First National Pictures, Inc., the Mitchell H. Mark Realty Company and David P. Howells to dismiss a suit brought against them by the Ellwood Amusement Corporation. The suit is over the right of the defendants to exhibit in this country, "One Arabian Night," which it is claimed is an Americanized version of a story titled "Sumurum," which is controlled by the Ellwood Amusement Corporation.

Lesser-Gore Plans

Sol Lesser and A. L. Gore, vice-president and secretary, respectively, of the West Coast Theatres, Inc., organization in Los Angeles, now in New York, bring news of big theatrical plans.

These plans, among the many important announcements they have made and will make, pertain to the bringing to Los Angeles, every successful musical and legitimate show in New York City and Chicago.

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"Delighted"

Calgary, Alta., Sept. 6.
Editor, Moving Picture World:

We are sending you under separate cover copy of the Morning Albertan for September 2, in which there is a special page headed "Go to the Movies in September."

The moving picture houses in Calgary were delighted to co-operate with us in this special page and we thank you for the idea, which was taken from your editorial in your last issue.

Yours very truly,
ALBERTAN PUBLISHING CO.

Changes Managers

Goldwyn Transfers Branch Heads— Opens New Exchanges

Goldwyn Distributing Corporation announces, effective at once, a number of changes in the managers of its branch exchanges.

Nat Barach, for several years in charge of the Pittsburgh office, has been transferred to the Cleveland exchange, succeeding W. J. Kimes, resigned.

Lester Sturm has been appointed manager of the Pittsburgh office, replacing Mr. Barach.

Thomas W. Brady has been appointed in charge of the Buffalo branch office, releasing George A. Hickey who will be assigned to more important work.

J. H. Hill, who has been assistant manager in the Kansas City exchange, has been promoted to be the manager of that branch office.

Goldwyn recently announced the opening of two new exchanges—in Milwaukee and in Indianapolis. No managers for these exchanges have been announced yet.

A. A. Schayer, formerly assistant manager at Denver, has been made manager of the Goldwyn exchange in that city.

Now, Now, George!

St. Louis. — George Newsum of Mount Vernon, Ill., is a wag. The coal strike has played havoc with Newsum Theatre crowds but not his humor. A few days ago he came in for some pictures.

"Now before we begin talking features let us have a clear understanding," he would begin. "Under no circumstances do I want a feature with more than twenty-five in the cast. I don't care to have more people appear on my screen than there are patrons in the auditorium."

Operators Arrested

Three Theatres Bombed in Omaha and Council Bluffs

A misunderstanding between managers and operators in Omaha, Nebraska and Council Bluffs, Iowa, has resulted in bombing raids which have affected two theatres, the Liberty and the Garden. Three operators, T. E. Smith, Mayo Peyton and Art Drake, all of Omaha, were arrested under two charges. First they have been accused of endangering the health and eyesight of theatre patrons, and second of deliberately attempting to injure the business of certain persons or corporations.

The difficulty started with the demand of the picture theatre managers for the presentation of the new contract with the operators for the coming season, on August 1. The contract would not be effective until September 1, and the operators, although aware that the managers are entitled to receive the contracts by the first of August, refused to submit it. Thereupon they were given a two weeks' notice of dismissal.

Increase Demanded

In order to receive the Omaha scale, which is \$1.15 per hour, the operators of Council Bluffs have amalgamated with the Omaha union. At present the Council Bluffs scale is between 78 and 79 cents. The operators have prepared a contract demanding the new increase from the Omaha managers.

I. Levy, manager of the Garden Theatre in Omaha, was successful in having Smith traced and arrested, after two hundred patrons had fled from the discomfort from the tear bomb. Smith, accompanied by Peyton and Drake, was also responsible for bombing the Liberty in Council Bluffs.

Continues in Control

Y. F. Freeman, general manager of Southern Enterprises, Inc., has announced that that organization would continue to control and operate the Paramount exchanges of the South, despite reports to the contrary. Freeman's announcement, it is said, was received with considerable surprise in the industry.

Hollander Appointed

Harry Hollander has been appointed manager of the Al Lichtman exchange in Minneapolis. Hollander is very well known in the Northwest territory and was for two years, Educational manager there. The Lichtman exchange is in the Loeb Arcade Building.



As Samuel Katz Sees It

Samuel Katz, of Balaban and Katz, Chicago, a member of the Executive Committee of Associated First National Pictures, Inc., president of Associated First National Pictures of Illinois, is a practical showman who gives a reason for everything he says. In the accompanying brief summary of the business outlook he is optimistic — and he gives common sense reasons for his views.

* * *

All indications point to bright prospects for the exhibitor for 1922-23. The present strike difficulties are but momentary. Soon

the men will return to their work and the prevailing prosperity will not be impaired. Moreover, consider the line of pictures destined for showing. Never in the history of films have so many wonderful pictures been promised for any given season. Gaze at the First National list!

* * *

The public is always interested in pictures when business conditions are right—and business is improving right along. Exhibitors must be honest with their patrons—particularly in their advertising. Misleading advertising to boost a poor picture harms the business more than bad financial conditions.

* * *

The best features of the present year, according to our experience, have been: (1) Norma Talmadge in "Smilin' Through"; Richard Barthelmess in "Tol'able David," and Jackie Coogan in "My Boy." In the comedy line the Buster Keaton's have been the best box-office attraction.

Favors Our Films

Consular Report Shows U. S. Product Leads All Competitors

The popularity of American films in Java seems assured, according to a recent report made to the Department of Commerce by Consul Parker, Soerabaya, who states that no other films compare with them in popular favor. They are distinctly in the majority, he says, even though British, French and German films are exhibited.

Java maintains about 250 theatres, some of which compare favorably with the best in this country. The audiences are composed of three distinct classes, Europeans, foreign Orientals, and the natives. Prices of admission are usually about the equivalent of \$1 for Europeans and 25 cents or less for natives.

The problem of separation of the classes in the audience has been solved very nicely by one of the largest theatres. This place seats about 2,000 Europeans and 2,500 natives. The interior is so constructed that a screen or curtain divides it into two parts, on one side of which sit the Europeans and on the other, the natives. The picture is projected from the European side.

Censorship is quite a problem in Java. Wild West pictures, always popular with native classes, are prohibited. Criminal or political suggestion, and films handling the question of nationality in an objectionable way are likewise barred. As a result of this strict censorship about 35 per cent. of the films imported are either refused or cut. So far, no rebate of duty is provided for a film which is barred after admission, but steps are now being taken to permit censoring before the duties are paid.

Popular Men Added

President Arthur S. Kane has announced the addition of two more men to the big list of sales representatives whom he has been recruiting for the staff of Associated Exhibitors. They are R. H. Winn and Robert A. Bertschy, both well known to exhibitors and in the sales end of pictures. Mr. Winn has been assigned to Associate's Memphis Branch. Mr. Bertschy goes to the New Haven branch of Associated.

Brunet Resigns as Pathé Head

Word comes from Lewis Inerarity, secretary of Pathé Exchange, Inc., that he has received from Paul Brunet his resignation as president of the company. This action on the part of Mr. Brunet was not altogether unexpected to those closely associated with him. For some time past family reasons have made it probable that he would return to his native land.

Mr. Brunet's resignation will be acted upon at the next meeting of the Board of Directors of Pathé Exchange, Inc., which is expected to be held during the present month.

Mr. Brunet will remain a member of the Board of Directors, and it is expected that he will return to the United States occasionally, and will continue to take an active interest in the affairs of the company.

No information could be obtained from any of the Pathé officials as to Mr. Brunet's probable successor.

Regional News and Gossip

Conducted by **SUMNER SMITH**

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Harold P. Dygert and two of his managers were visitors along Buffalo's Film Row last week. Otto Schroepel and A. B. Depauw were the managers. Mr. Depauw has just been appointed manager of the Granite and Opera House in Newark, N. Y., by Mr. Dygert, who is president and general manager of Associated Theatres, Inc. When the Capitol opens about January 1 in Newark, Mr. Depauw will manage the theatre. It is reported that a deal is about closed whereby Associated will take over the Andrews and Strand in Salamanca, N. Y. When this is consummated, it is understood that Mr. Schroepel will leave Fairport to manage the two Salamanca houses. Mr. Dygert's company will take possession of the Park Theatre in Bath, N. Y., soon and W. L. Trask is going from Dansville to manage the house.

Charlie Smith of the Shattuck Opera House, Hornell, with "Grandma's Boy" did the biggest business in the history of the house.

Shea's Hippodrome, Buffalo, is observing its eighth anniversary. Manager Vincent McFaul has lined up some great attractions for September, including "Orphans of the Storm," which is the anniversary feature; "Her Gilded Cage" and "Grandma's Boy," on the same bill; "Blood and Sand"; "The Prisoner of Zenda," "Manslaughter" and "Monte Cristo." Some stuff, eh, what? And on October 1 the mammoth new organ will be ready to accompany these wonderful films. Shea's Hippodrome expects to break all business records this fall and winter.

Jim Cranides, of Olean, has purchased the Peerless Theatre in Hornell, from H. C. Flint, according to word reaching Buffalo's Film Row. Mr. Cranides operates several houses in Olean.

L. G. Barger, manager of the Avondale Theatre in North Tonawanda, is now back on the job after an extended illness. He has been recuperating in Geneva.

Roshea and D. S. Sellers, of Chicago, have been engaged by Managing Director Fred M. Shafer as organist at the Olympic Theatre in Buffalo. A large orchestral organ has been installed. The house re-opened Labor Day with "The Storm." R. V. O'Neill,

BUFFALO

H. P. Dygert Reports New Appointments

of Los Angeles, will be assistant organist.

Al Beckerich of the Loew State, Buffalo, and Herman Lorrence of the Bellevue, Niagara Falls, are both putting on the "Who's Who" feature, in which local celebrities appear. The backs of the persons are shown one week and patrons asked to guess who the man is. The next week the film shows the face. Winners are given money prizes.

C. Sharp Minor has gone on a month's vacation in his Hudson. The famous Buffalo Lafayette Square organist is being relieved during this period by Joseph A. Raszeja, formerly organist at the Elmwood. Bruce Fowler, manager of the latter house, announces the appointment of Frank Leon, formerly at the Blue Mouse, Seattle, as organist. The Elmwood is installing a big organ, which will be ready September 17, to take the place of the orchestra.

Al Beckerich, manager of the Loew State, Buffalo, ought to have his salary doubled. He's running the big theatre along and flirting with death as a result. Al steals a minute now and then on Sunday morning to dash into the great out-of-doors in his sporty Elcar.

The old Empire in Buffalo, which for many years was managed by Sam Carver with a picture policy, has been turned into a burlesque house and its name changed to the Garden.

Managers of Binghamton theatres and owners of other places of public amusement are faced with a trying situation. According to information received by D. W. Jones, superintendent of buildings, each place of amusement in the city to keep in business must receive a temporary certificate from the superintendent of buildings by October 1, showing that he has complied with all the regulations of the

local building code. Then after the new standard building code from the state is received a few weeks later, he must again have his buildings inspected and changes made to conform with the new code, if needed.

Al Beckerich, manager of the Buffalo Loew State, has been named one of the judges of the Enquirer Beauty Contest. Al is always falling into something soft like this. They do say as how Al throws a wicked eye when it comes to judging beauty.

Yeggs entered the Elmwood and North Park, two Buffalo neighborhood theatres and "souped" the safes. A goodly sum was realized for the "soupees."

The Elvin Theatre has opened in Endicott, N. Y. The new house seats 1,000. Simplex projection machines and a Hertner Transverter are used in the booth. A fine organ is used. The Elvin is operated by a company consisting of Mr. and Mrs. Benjamin H. Dittrich and Mr. and Mrs. Howard Ammerman. The Elvin is located on West Main street in the Southern Tier town.

Edwin O. Weinberg, former manager of the Buffalo Strand, who is now in charge of the Strand in Syracuse, will manage the Mark-Strand in Troy when that imposing edifice opens to the public about January 1. Edgar Weill, who has been on leave of absence from the Strand management for six months on account of ill health, will return October 1.

Mr. and Mrs. Weinberg will spend October in Atlantic City and other resorts along the coast, and during November and December Mr. Weinberg will be either at the Strand, New York, or the Strand, Brooklyn, collecting ideas for the new Troy Theatre, which will seat 2,400 and be one of the first houses in the Mark chain.

Manager George A. Hickey has engaged the services of two new salesmen. They are H. L. Levy, formerly at First National, and M. H. Goldstein, formerly with F. N. in Albany. Mr. Levy will cover the Rochester district, while Mr. Goldstein will take care of Syracuse. The new Goldwyn office at 509 Pearl street will be ready September 1.

Sherman Webster, formerly special representative for Select, is now representing Nu-Art in the Rochester district. Fred M. Zimmerman, president and general manager, and Sam Zierler, of Commonwealth, had several conferences the past week on the new fall product.

Syd Samson, manager of the Grand & North exchange, has a spotlight for an auto which he wishes to trade off for something. Syd sneaked it off his old car, bought a new one and now finds he can't use it on the new bus. Such is fate! Anything useful will be acceptable. It must not be home brew.

Basil Brady, of Pathé, has got rid of his 1776 Oldsmobile at last and has purchased a new light six model. Someone told Basil better times were coming and he believed it to the extent of a new car. If one would rather have a car than coal, that's one's own business!

Mike Resnick, Film Booking Office salesman, has left for Mount Clemens on his vacation. Al Barnett and his office staff are busy taking over the Wid Gunning product. Margaret Taylor, formerly a member of the First National office force, is now with F. B. O. J. W. Klein has come from New York to cover the Syracuse district. The entire local gang was in Cleveland for a sales conference last week-end.

Sarah Rappaport, formerly with Filkins & Murphy, is now with Educational. John H. Lyons is a new salesman at the same exchange.

George Hickey is leaving the local Goldwyn office. He will be succeeded by Tom Brady, who has been manager of the Hodkinson exchange. Fenton Lawlor has been recommended for the Hodkinson sales management. It is understood that Mr. Hickey will become district manager for Goldwyn.

OKLAHOMA CITY

Ennis Company Not Daunted by Fire

The Lyric Theatre was practically destroyed by fire at Ennis, Tex., August 23. The Ennis Amusement Company carried \$10,000 insurance on the furnishing and equipment and \$3,000 insurance was carried by J. M. Calhoun, the owner of the building. The theatre will be rebuilt.

The Pitchford Amusement Park, Okmulgee, Okla., has been incorporated with a capital stock of \$50,000. Incorporators are S. L. Owen, Anna Mae Owen and L. Pitchford, all of Okmulgee.

J. C. & L. L. Lewis have purchased the Triangle Theatre at Walnut Ridge, Ark.

Cecil Cupp has bought L. A. Walker's half interest in the Royal Theatre at Arkadelphia, Ark., and is now the sole proprietor.

A new picture show was opened by Mr. Martin at Winslow, Ark., last week.

Robb & Rowley have bought the interest of Mr. Fuller in the R. & R. Theatre in Hillsboro, Texas, and will add many new improvements.

The negro picture theatre at Arkadelphia, was destroyed by fire last week. Origin of the fire unknown. Only \$1,000 insurance was carried.

A. H. Stebbins, manager of the Majestic Theatre at Little Rock,

has resigned. His successor has not as yet been appointed.

Bob Littlefield will open the Hippodrome Theatre at Dallas, Texas, on September 4, with pictures and vaudeville as the policy.

E. B. Thomas has purchased the half interest owned by Bob Littlefield in the Rex Theatre, at Dallas, Texas, and is now the sole owner.

Hunt and Garland, of the Palace Theatre at Terrell, Texas, have purchased a new organ.

E. M. Berg has opened his Columbia Theatre at McAllen, Texas.

In the Dallas, Texas, office of the American Releasing Corporation, W. H. Carson has relieved J. F. Willingham at the money desk, the latter accepting position as traveler in east Texas.

Dave Reed, former film man, is now traveling in the West as manager for an act and will make Oklahoma and Texas points in the near future.

J. J. Robinson, of New York, has come to Dallas, Texas, from Atlanta, bringing with him a list of nine pictures made with the black and tan element and has established a distributing office at Dallas. The name "Reel Productions" has been selected. The new distributor is meeting with success, he says, in getting play dates with all the negro shows in Oklahoma and Texas.



A Paramount Release.

A TROPICAL LOBBY A CHANGE FROM THE SNOWS
It's the same idea, but Max Doolittle fixed up banana leaves instead of firs and made the box office of the Strand Theatre, Minneapolis, a hacienda instead of a log cabin for "The Dictator."

WILMINGTON

Change Managers of S. E. Houses

Southern Enterprises has made the following changes: A. P. Roberts goes to the Strand, Salisbury, from the Princess, Asheville, succeeding Abe Cooper, who goes to the Piedmont, Charlotte. Claude Lee goes from the Piedmont to the Academy, Charlotte. M. L. Semon returns from the Academy, Charlotte, to the Lyric, Atlanta, which has been closed during the summer.

Phil Gersdorf has been transferred from Macon, Ga., to the Rialto Theatre, Atlanta, succeeding G. M. Phillips, who has not yet been re-assigned. Gersdorf has been with Southern Enterprises for two years in Jacksonville and Macon coming here from Detroit.

J. E. Barton has sold the Rialto, Greer, S. C., to C. H. Stokes, a banker of Greer. C. E. Davenport will remain as manager under the new ownership.

Frank Merritt, of Birmingham, has joined the F. B. O. sales force out of Atlanta. Frank Rogers, formerly of Fox, also has joined the same organization.

Randolph Jeter, for several years a trusted employee of Southern Enterprises, Atlanta, was taken into custody charged with attempting to burglarize the company safe which contained \$750.

The motion picture industry throughout the Carolinas was deeply shocked by the tragic death of Armand de Rosset Myers, salesman with Southern

Enterprises, Inc., of Charlotte on August 26. Mr. Myers in company with a friend was driving his car in Charlotte and in attempting to negotiate a stiff turn the car was upturned, Mr. Myers' skull being fractured, death coming within a few hours.

Mr. Myers was one of the best known and most universally liked film men in the territory. He was a Shriner and his funeral in Charlotte was under Masonic auspices. Floral offerings were the most magnificent ever seen at a Charlotte funeral, almost completely filling the chapel.

The entire trade in the Carolinas extends sympathy to C. E. Peppiatt, manager of the Charlotte exchange of Southern Enterprises, Inc., in the death of his little 2-year-old daughter which occurred August 26.

Martin F. Schnibben, manager of the Opera House, Florence, S. C., is visiting friends and relatives in his former home, Wilmington.

Work on Pryor Brothers' new theatre is being pushed along at a rapid rate and the laying of the foundation has been completed. The theatre will open early in 1923.

The New Garden, formerly the old Opera House, Rockingham, N. C., has been opened by the Rockingham Theatre Company. An entire new theatre has been constructed on the site with a seating capacity of 600, equipped both for pictures and road attractions. The Typhoon cooling system has been installed. William G. Atkinson is manager.



A Paramount Release.

NICE PEOPLE WERE EVIDENTLY ON A TOOT
Whiskey, wine and cigarettes appealed to these swagger dummies in the lobby of the Capitol Theatre, Hartford, Conn., and the label, "Nice People," gave a kick to Manager Clancy's appeal for business.



A Paramount Release.

A SIMPLE LOBBY DISPLAY FOR PHARAOH

The basis is grey sandstone with deep red mortar, with a desert scene and a cutout on the right and the pyramids on the left. This put over "The Loves of Pharaoh" in Charlotte.

PITTSBURGH**Four Fall Victim to Cupid's Wiles**

Thomas J. Fordham, manager of the Perry Theatre, Erie, one of the Rowland and Clark houses, was married on August 17 to Miss Anne L. Gagne. The happy young couple enjoyed a two-weeks' wedding journey touring the East. During Mr. Fordham's absence from the city the Perry Theatre was in the charge of Mr. Lesko, manager of Rowland and Clark's Strand Theatre there.

Moe Lewis, proprietor of the Lyric and Colonial Theatres, Altoona, Pa., was married recently in Philadelphia.

John David Smith, better known as "Doc," veteran salesman on the Pittsburgh Pathé office force, was married in Philadelphia to Miss Irene May Sims recently. The "Doc" put one over on his many friends here, but he certainly got a lively reception upon his return to the Steel City.

James Retter, Metro salesman, is another local film man who has succumbed to the wiles of Dan Cupid. The young lady in the case was Miss Ida Dietrich.

Charles T. Hoskins, for eleven years manager of various studios on both the west and east coasts, and more recently manager of the Central Theatre, Detroit, has been appointed manager of the new Cameo Theatre in Pittsburgh, formerly known as the Savoy. The Cameo is entirely rebuilt and seats 750 persons. The opening day was August 16.

Paul Thomas, of the Casino Theatre, Greensburg, Pa., accompanied by his wife, spent a two-

weeks' vacation along the Great Lakes.

Manager King, of the Knox Theatre, Knox, Pa., accompanied by his wife and a party of friends, motored to Washington, D. C., recently.

Philip Reich, of the Auditorium Theatre, Meyersdale, Pa., is preparing for the big Somerset County Fair to be held in Meyersdale the week of September 18. Reich always holds dances in his auditorium during this annual fair week.

Fred Gohrs, of the Aris Theatre, Erie, Pa., was a recent Pittsburgh film exchange visitor, as was also Manager McGovern, of the Victoria Theatre, Altoona. Both were busy getting their fall programs lined up.

Leo Barclay and Peter Panagatocas motored to New York recently in the latter's Cadillac sedan. Their object was to meet the "big boss," George Panagatocas, who was returning from Greece with his family.

Harry Thomas, manager of the Liberty Theatre, Pittsburgh; John Donovan, manager of the Manor Theatre, Pittsburgh; Commissioner Deasy, of the East End police force, and Herb Sanders, head of the big Sanders markets, formed a quartette that motored to Atlantic City recently. They made the return trip in one day, in spite of a three-hour layover as a result of motor trouble. Harry says, however, that this kind of riding is too speedy for him.

Harry A. Lande, manager of

the Quality Film Corporation, Pittsburgh, is the proud daddy of another baby boy, the seventh child in the Lande household. Mother and son are doing well.

A quintet of the local exchange and theatre boys have returned from a vacation trip in Canada and Atlantic City, and from all reports they certainly must have had one grand time. The boys were Sammy Steinberg, of the S. & S. Film & Supply Company; Eddie Johns, manager of the Wonderland Theatre; Ben Browarsky, manager of the Variety Theatre; William G. Liebler, salesman for the Quality Film Corporation, and Ben Amdur, manager of the Garden Theatre.

Morris Goldstein, owner of the Morris Theatre, North Side, Pittsburgh, has not completely recovered from his sick spell, and is still confined to his home. His many friends hope for an early recovery.

William I. Forrey, manager of the Exhibitors Film Exchange, was still a patient at the Mercy Hospital, suffering from ptomaine poisoning, when last heard from.

Archie Fineman, of the McKee Theatre, Pittsburgh, is a proud daddy, his wife having presented him with a baby girl recently. Mother and daughter are doing well.

Chris Volmer, of the Idle Hour Theatre, Diamond street, is back on the job after a ten-day vacation in Atlantic City with his wife and family. Chris made the trip in his new Willys-Knight car.

The picture house, formerly known as the Casino, at Washington, was re-opened on August 17 by Walken and Bixler and is now known as the Palace. The house seats 400 and has been completely remodeled and re-decorated. A stucco front and marquise are the additions to the exterior appearance, while the interior has been repainted and refurnished throughout.

Captain Elmer F. Croco, for

thirty years a member of the Pittsburgh fire department, has been chosen by Manager Hoskins, of the new Cameo Theatre, downtown, to act in the capacity of special officer and doorman.

A. Notopoulos, movie magazine, of Altoona, Pa., is vacationing at Mt. Clemens, Mich., whither he motored in his Cadillac sedan.

E. F. Descutner, who recently sold his Avalon Theatre, Avalon, Pa., to James Steele, of the Bellevue Theatre at Bellevue, has leased the LaBelle Theatre at Bellwood, Pa., for one year, from J. J. Burns, Altoona real estate dealer, who owns the building. Mr. Descutner took possession of the LaBelle Theatre September 1.

The Lyceum Theatre, at Bradford, Pa., is being remodeled. Melvin Brothers own this house.

Alterations are completed and the Orpheum Theatre, Altoona, Pa., was re-opened Labor Day.

Aleck Moore's Hilltop Theatre on Warrington avenue, which has been in the hands of the contractors for the past few weeks, for the purpose of remodeling and enlarging, will soon again be open for business. A piece of property adjoining the theatre was recently purchased by Mr. Moore and accordingly the theatre is being widened, and the seating capacity will be increased from 500 to 750. Morris Finkel is manager.

George M. Shapira, formerly on the road for the Apex exchange here, is now located with the local Federated branch. George is a real hustler and should get the business for his new boss.

Fred Smith, of the New Palace Theatre, Penn avenue, has re-opened his New Palace Theatre, Glassport, Pa.

Manager McGovern, of the Victoria Theatre, Altoona, Pa., was in Pittsburgh recently film shopping.



A Paramount Release.

MAKING DOUBLE USE OF GLORIA'S CAGE

After using the large cage for a week in a fashionable store, Bill Robson, Pittsburgh Paramount, put it into the lobby of the Olympic Theatre, and then caged the box office.

CANADA

Make Change in Grand's Policy

Manager Minihnick of the Grand Theatre, London, Ontario, has adopted a combination policy for the fall and winter season of pictures and vaudeville, with an occasional dramatic road show, programs being changed twice weekly. Only one show is given each evening.

Leonard Bishop has returned as treasurer of the Capitol Theatre, Winnipeg, after having been with the Capitol Theatre in Calgary, Alberta, for some months under Manager John Hazza.

Max Allen, formerly identified with Allen Theatre interests in Western Canada, has personally acquired the Walkerville Theatre, Walkerville, Ontario, and has taken charge as manager. Earl Horton is the director of the new orchestra at the Walkerville.

Albert Weaver-Winston, late conductor of the Edmonton Symphony Orchestra, Edmonton, Alberta, has been engaged as the musical director of Allen's Palace Theatre, Calgary, for which he has organized an entirely new orchestra. He has had seventeen years' experience with orchestral work in Chicago, St. Joseph, Mo., and Edmonton.

A. R. McNichol, owner of the Lyceum, Starland and College theatres, Winnipeg, returned to that city on September 10 after making a business trip to New York City and Toronto.

Z. Goldberg has once more become the proprietor of the Sun Theatre, Montreal, having resumed control of the house after it had been taken over for a short time by Messrs. H. Smith and I. Sourkes, two local exchange men.

Monroe Salisbury was the guest of honor at the last meeting of the Moving Picture Exhibitors' Association of Manitoba, which was held in Manitoba Hall, Winnipeg, with President R. Kershaw in the chair.

Col. Arthur Sullivan and Dr. Wilmot of Winnipeg have bought the Province Theatre, Winnipeg, from John Schuberg of Vancouver, B. C., Jack Ward will continue as manager of the Province, it is announced.

The Gaiety Theatre, Portage avenue, Winnipeg, is scheduled for early opening under the direction of its new owners, the Capital Loan Company, after improvements have been made in the building.

Edward Benedict, a well-known Toronto artist, has been appointed organist of Shea's Hippodrome, Toronto, in which has been installed the largest theatre organ in Canada.

Clarence Robson, manager of the Strand Theatre, Toronto, had the satisfaction of holding "The Loves of Pharaoh" over for the third straight week, starting September 11, despite the knocking criticism of the Toronto Telegram.

Although the balcony of the Arcade Theatre, 859 St. Catherine street, East Montreal, was badly burned in an early morning fire, Manager A. Denis made such a rapid clean-up of the debris and water that the theatre was re-opened within twenty-four hours and good business continued.

Capt. Frank Goodale, manager of Loew's Ottawa Theatre, Ottawa, has announced that it was due to an oversight at the Loew



A Paramount Release.

THE GOVERNOR WIELDED A WICKED BRUSH

After pasting William Allen White one, Governor Allen, of Kansas, pasted the first Paramount Week poster, just to keep his hand in it. He made a pretty fair job of it at that.

offices in Montreal that the city taxes on the theatre in Ottawa were not paid. The City of Ottawa entered suit for the amount of the taxes due, but the claim was quickly settled.

Manager Ben Stapleton of the Centre Theatre, Ottawa, Ontario, is now classed among the exhibitors who have added a radio feature to moving picture performances. A large radio receiving set has been installed in the Centre Theatre and radio concerts are being given every Monday, Wednesday and Saturday evenings when a special program of music is sent out by a local broadcasting station.

Theatre patronage has been keeping at a high level in Ottawa since the first big impulse of the summer was experienced by local exhibitors during the week of August 7, when great crowds swarmed into practically all of the houses.

The La Plaza Theatre, Toronto, Ontario, has long been looked upon as a neighborhood institution because of special features which have been presented in conjunction with pictures. The theatre has carried out this idea still further by offering radio concerts at evening performances. Community singing is also being conducted.

R. L. Gregory has sold his theatre, the Wonderland, at Acton, Ontario, to Mr. Silverthorn and has arranged to build a new picture theatre at Brampton, Ontario.

The Opera House at Bathurst, N.B., which was burned last spring, is being rebuilt and will be opened in September. The original theatre was built only two years ago for the presentation of pictures.

The Bijou Theatre, St. Stephen, N. B., which was destroyed by fire last spring, has been rebuilt and will re-open shortly. While building operations were under way, the local curling rink was utilized as a picture theatre. This ring was the first picture house in St. Stephen, by the way, having been used for this purpose twelve years ago.

The Gem Theatre, Fredericton, N. S., is nearing completion and is to be opened as a picture house by F. G. Spencer, of St. John, N. B., who controls theatres in St. John, Fredericton, Woodstock, Windsor, Amherst and other centres of the Maritime Provinces.

Herman Kobold, the new owner of the Dominion Theatre, Winnipeg, Manitoba, has installed himself as the manager of the house, with Walter Dolman, a well-known Winnipeg organist, as musical director. Improvements costing \$10,000 were recently made in the Dominion, which is one of the oldest houses in Winnipeg.

Bernard Allen, Toronto, president of the Allen Theatre Enterprises, and Ben Bloom, former supervisor of Allen theatres in Winnipeg, Manitoba, have left on an extensive trip during which they will visit a number of foreign countries. Mr. Allen, who is the father of Jule and J. J. Allen, active heads of the various Allen organizations, returned from a trip around the world not many months ago.

M. E. Nichols, manager of the Capital Film Company, a film exchange of Winnipeg, recently returned to his home city after an extended visit to New York, Montreal and Toronto.

Danny Freeman of Winnipeg, formerly Western Canadian representative of Select Pictures Corporation, Ltd., has become an automobile salesman.

Ben Kauffman of Montreal, local branch manager of Regal Films, Ltd., has again taken over his old position of manager of the Montreal branch of Famous Players Film Service, Ltd., in succession to H. Smith, who resigned to become manager of the Regal Films branch at St. John, N. B.

L. E. Ouimet, former president and general manager of Specialty Film Import, Ltd., Montreal, has left for Los Angeles, to take up the production of a moving picture.



A Paramount Release.

NICE PICTURED PEOPLE GOT FREE TICKETS

If you were among the "Nice People" whose pictures were in the frame in this store in Quincy, Ill., you could get a pair of seats to the Star. A local photographer supplied the pictures.

DETROIT

INDIANA

Exhibitors Sign for New Season

H. A. Ross, division manager for Famous Players, with headquarters at the Detroit exchange, reports that the first forty-one Paramount pictures are sold in every key town in the entire territory. John H. Kunkel will show them in Detroit, first run; in Grand Rapids, Charles Seaman will show them at the Strand and Majestic; Paul Schlossman has them for Muskegon; Clyde Quimby will show them in Fort Wayne, at the Jefferson and Strand; W. S. Butterfield will show them in Saginaw, at the Regent and Franklin—in Flint, at his Palace, Garden and Regent; at Battle Creek, Lipp and Cross will have them; in Bay City, W. C. Watson will show them at the Jefferson and Regent; Wirt S. McLaren will have them for Jackson. Butterfield has Paramount also for his Ann Arbor houses and Port Huron. The entire Fitzpatrick and McElroy circuit has been signed, which takes in the towns of Ludington, Benton Harbor, Saint Joseph, Cadillac, Manistee, Three Rivers, Big Rapids and Alpena. In Monroe, Joseph Denniston has the franchise.

William Schroeder, of Petersburg, has taken over the Everhall Theatre of that town.

W. C. Bennie, of Menominee, has recently installed a new transverter in his house there, in addition to a new pipe organ, and plans on giving a class of film fare and entertainment never before attempted in that city.

The Strand Theatre, Pontiac, which has been closed for some

time, has been entirely re-decorated and remodelled, and was re-opened on September 3 with an especially ambitious program. The Strand is located in the heart of the business district of Pontiac and is now in a class to be favorably compared with any theatre of the Middle West.

The Regent Theatre at Battle Creek, operated by Lipp and Cross, has been closed to be re-decorated and repainted. It is planned to re-open the house on September 9.

Robert Dunham, of the Strand, Detroit, has left on July 1 for a camping trip through the northern part of the state, is expected to return soon.

William Koons, manager of the Wonderland Theatre at Vicksburg, has closed the house and is thoroughly redecorating and altering it. The name has been changed to the Garden Theatre and on the opening date a free show for the townspeople will be given. The co-operation of the Famous Players-Lasky Corporation has made this possible.

Al Ruttenburg, of the New Home Theatre, Detroit, is a manager who has been doing a wonderful summer business at his house, despite the fact that he is located in a neighborhood with several other theatres of the same class, which means stiff competition. Capacity houses have been the rule, rather than the exception, daily all summer long, and this can be attributed only to good showmanship.

After an absence of almost two years, George Fischer, for nine years manager of the Alhambra Theatre, has returned to Milwaukee to re-enter the moving picture field here. Mr. Fischer is directing the completion of the New Milwaukee whose management he will assume.

According to Mr. Fischer, the New Milwaukee will be one of the finest outskirt houses in the Middle West. It will represent an expenditure of approximately \$300,000 and will seat 1,250. The project is backed by merchants in the vicinity of Teutonia avenue, where the theatre is being erected.

Mr. Fischer, during the greater

part of the time he was absent from this city, was manager of the Woodlawn Theatre in Chicago.

Charles Brewster has left the Merrill to become house manager of the Butterfly Theatre.

Fred Hassman, formerly of the Merrill, has been appointed assistant manager of the Palace Orpheum which, under its new policy, is showing the highest class vaudeville in the city along with feature pictures. The Palace Orpheum, the largest local theatre has been redecorated at a great expense.

Stiff Fight for Patronage Opens

Managers of picture theatres in Terre Haute are preparing for a stiff battle for patronage for the coming season and all are lining up their forces for action. During the past month some important contracts have been closed and as a result the people of Terre Haute apparently are going to be provided with some high-class photoplay entertainment throughout the fall and winter season.

The Strand Theatre, on Third street, Evansville, will soon be taken over by the management of the Victory Theatre, one of the largest photoplay houses in the southern part of the state, according to word received in Indianapolis. The Strand, it is understood, will be used by the Victory management for the introduction of vaudeville in Evansville.

The new picture theatre recently erected at Decatur for Jesse LeBrun has been named the Cort. The name was selected by three judges from a list submitted by patrons of the theatre during the first week the theatre was opened. Vincent Borman, the winner, was awarded a prize of \$25.

Brazil experienced its first Sunday picture show August 27, when the Sourwine Theatre presented its regular program in the afternoon and evening. An ominous rumbling in church circles was heard and there was some talk of arrests and injunctions, but nothing of the kind transpired. The attendance at both the afternoon and evening shows was big.

Oscar Hansen, genial manager of the Jefferson Theatre at Goshen, recently presented a reward to a member of the Goshen police force for having frightened a burglar away from the theatre a few nights ago.

Harry M. Palmer, the progressive manager of the Liberty Theatre at Washington, Ind., has been all smiles recently as a result of a notification he received from the Universal Film Company, informing him he had been adjudged the winner of a national advertising campaign fostered by the company in connection with the presentation of "Robinson Crusoe." Accompanying the notification was a check for \$450 as first prize.

The Grand and Cosmo Theatres at Gary have been merged under one management as a result of a recent transaction in which Nick Bikos, owner of the Cosmo, sold the theatre to the Grand Theatre Company. The

two theatres, which will be re-decorated throughout, will be managed by Peter Kalleres, who has been managing the Grand. The terms of the sale were not made public.

The Why Not Theatre in Greenfield has been sold by the Why Not Realty Company to Frank Rembusch, of Shelbyville, atres in Indiana. The Why Not was built three years ago at a cost of more than \$40,000 and is the only theatre in the city. It is understood that Mr. Rembusch will make a number of changes in the interior of the building and will operate it in conjunction with the other theatres in his chain.

Two suits against proprietors of motion picture shows in Converse and Ashley, Ind., were filed recently in the United States. They allege violation of the copyright law in the reproduction of music. One charges that music copyrighted by the Leo Feist, Inc., of New York, has been reproduced and featured by Russell Rhoades, of Converse, and the other was filed by the Irving Berlin Company, of New York, against Clarence McLish, of Ashley.

Work on the foundation of Bloomington's new picture theatre was started this week. The building, which is to be 66 by 132 feet in dimensions, will be erected for Harry Vonderschmitt, owner of the Liberty Theatre at Washington, Ind. It will be practically three stories high and in addition to the theatre will be occupied by two store rooms on the first floor and four office rooms on the second floor. It will cost approximately \$50,000. Harry M. Palmer, manager of the Liberty at Washington, will be the directing head.

Programs of Indianapolis' downtown picture theatres for the fall and winter season indicate no dearth of first-run photoplay features; in fact the pre-season announcements of the various downtown show houses disclose that many fine films have been booked. It is not far from the exact state of affairs to say that the one-a-week patron is due for sore perplexion this season on the choice of which theatre to visit. The Circle's fall season was inaugurated last week—also the theatre's sixth birthday—with Guy Bates Post in "The Masquerader." The fall season at the Ohio, according to Harry F. Koch, was started with the DeMille production, "Nice People," and Loew's State, which has been closed during the summer, opened this week with Rudolph Valentino in "Blood and Sand."

MILWAUKEE

Fischer Back to Manage New House

After an absence of almost two years, George Fischer, for nine years manager of the Alhambra Theatre, has returned to Milwaukee to re-enter the moving picture field here. Mr. Fischer is directing the completion of the New Milwaukee whose management he will assume.

According to Mr. Fischer, the New Milwaukee will be one of the finest outskirt houses in the Middle West. It will represent an expenditure of approximately \$300,000 and will seat 1,250. The project is backed by merchants in the vicinity of Teutonia avenue, where the theatre is being erected.

Mr. Fischer, during the greater

part of the time he was absent from this city, was manager of the Woodlawn Theatre in Chicago.

Charles Brewster has left the Merrill to become house manager of the Butterfly Theatre.

Fred Hassman, formerly of the Merrill, has been appointed assistant manager of the Palace Orpheum which, under its new policy, is showing the highest class vaudeville in the city along with feature pictures. The Palace Orpheum, the largest local theatre has been redecorated at a great expense.

In the Independent Field

By ROGER FERRI



Newsy Bits

That the exchange map of Detroit will be radically changed within the next few weeks is a certainty. Exchanges there are gossiping about the activities of a certain promoter who for the past few months has negotiated stunts that were short of startling. But he has reached the end of his rope and his passing is only a question of time.

Observations in the bigger cities of the Midwest and West proved conclusively that the important theatres are patronizing the independent exchanges and booking their box office attractions.

Louis Burston, the producer, was in Chicago for several days last week, but not because he had planned to lay over in the Windy City. On the contrary the transportation regulations of the N. Y. C. had much to do with Burston's belated departure for the Coast.

J. Charles Davis, 2d, exploitation manager and assistant to President W. E. Shallenberger, of the Arrow Film Corporation, stopped off in Columbus, O., on Monday of this week to show "Night Life in Hollywood" to the censors there. The picture was o. k'd.

The Warner Brothers are expected to make some important announcement within the next few days relative to their distribution plans in Detroit. Dave Warner is in charge of the Detroit Warner exchange, but information reaching this office from the Ford metropolis has it that the Warners are negotiating with local capital, which will be interested with them in the distribution of the pictures in Michigan.

Nat Lefkowitz, manager of the Cincinnati office of the Standard Film Service, ranks among the youngest exchange heads in the country, but despite this fact Nat's record is as good as that of the foremost manager in the country. His exchange does as much business in one week as all the other independent exchanges income put together.

There is some talk in Cleveland to the effect that the Skirball Brothers, who operate exchanges in Pittsburgh and in the Ohio city, will establish another exchange in Detroit. This report, however, was not verified.

Sam Werner of the Federated Exchange of St. Louis, while looking forward to a big season, informed the writer of this department that business in that section, owing to the bad breaks in weather, was only slightly better than it was a month ago. Nevertheless, Sam has more picture contracts for next season than he had in September, 1921, for the following season. Which does show improvement.

The first prints of Ivan Abramson's "The Wilderness of Youth" were received by the various exchanges in the Midwest on Friday and Saturday. The Western exchanges received these prints on Monday.

Henry Friedman, brother of Joe Friedman, president of Celebrated Film Players Corporation of Chicago, and the Federated Exchanges of America, Inc., is an extremely busy man these days. While Brother Joe is attending to the executive work of the two enterprises, Henry Friedman is taking splendid care of the Chicago office and enjoys the good will and friendship of every exhibitor in that territory.

The Week in Review

THE independent market right is going through a most dangerous crisis. Reports from Washington indicate a determination on the part of Governmental authorities to collect an unfair 5 per cent sales tax. Already this has thrown several exchanges out of business. The tax due, under the interpretation of the Treasury Department of the law, amounts to more than \$1,000,000. Deputy sheriffs have appeared at various offices with threats. Several companies have been warned that unless the tax is paid immediately they will "have to suffer the consequences of being dealt with drastically." And these threats coming from sheriffs one need not ponder long to ascertain just what this "drastic action" implies.

If ever there was a time when independents had to get together in combating a detrimental interest it is here—and now. Only through united action, concerted action, backed with every inch of fight that can be mustered together, can some relief be obtained in Washington. The tax is unfair. And discriminatory, according to many experts. These will be present at a meeting that will be held at Hotel Astor shortly under the auspices of MOVING PICTURE WORLD at the request of independents. Let's all get together. Let's act determinedly and effectively—and this sort of action can come only from solidarity within the independent field. And we can solidify our forces. We must.

THIS tax question is the concern of every independent producer, distributor and exchange man. It strikes at the very fundamentals of our enterprises. There are a score of moves that can be made. These will all be submitted at the meeting at the Astor. But make up your mind to fight. The army that laid down never won any war—and certainly those independents, who "lay down" in this campaign, will forfeit their business, for that is precisely what collection of that 5 per cent sales tax means.

No more wonderful a spectacle ever greeted us than the one we encountered at Hotel Sinton in Cincinnati on Monday night. The occasion was the Cincinnati reception to Al Lichtman, who was this week the guest of that enterprising exchange man, Harry Charnas, in Pittsburgh, Cincinnati, Detroit and Cleveland. Two hundred exhibitors from southern Ohio and Kentucky were on hand to greet the new independent distributor, who, in the course of his eloquent address, told what he thought about independents and their future. Elsewhere in this issue the entire trip of the Charnas party is reported. Our own big chief, Mr. Robert E. Welsh, was one of the guests of honor.

THAT trip successfully engineered by Mr. Charnas personally with the aid of his wide-awake and popular publicity director, Frank Hard of Cleveland, marked the inauguration of a new and more prosperous era in the local distribution of independent pictures. And we will dare say that Mr. Charnas will be repaid a hundred times for every cent expended. This tour accomplished a world of good for independents in general. It "sold" hundreds of exhibitors who heretofore have refused to be "sold" on independent pictures. But these four dinners and special showings of Al Lichtman's "Rich Men's Wives" furnished the trade with a long-sought opportunity. They came—these "show-me exhibitors," they saw Al Lichtman's greatest and artistic box office knockout, "Rich Men's Wives"—and Al Lichtman, the greatest salesman the independent market ever had, conquered them. And conquered them, he did, for there was not a single man in that audience of which we were a member in Cincinnati, who did not have a better understanding of just what the independent market was trying to do. And not one man in that audience will ever give a deaf ear to any salesmen soliciting dates on box office pictures.

COMES announcement from Lou Rogers' office that he contemplates establishing a string of 22 exchanges throughout the country for the distribution of independent pictures. The plan is co-operative. It is a worthwhile proposition submitted by a capable and substantial showman. But it all comes down to the one question—good pictures. That's what independents need and want now in quantity. With good box office pictures to distribute Mr. Rogers' equitable plan cannot help meet with the favor of exchange men.

WITHIN the next two weeks this department will publish a complete and accurate list of local State rights exchanges in this country, classifying them in the order of their standing in the various territories. We have carefully checked up on this data. When this list is published there will be no doubt as to who the reliable and real independent exchanges in your territory are. And the promoters and "flyers" will not be overlooked in this list either.

Trade Notes

Broadway is housing a number of elaborate and high-class billboard signs advertising independent features. C. C. Burr, of Affiliated Distributors, has two illuminated signs on Broadway at 47th street. This week Ivan Abramson leased an attractive spot at Broadway and 49th street. Warner Brothers, too, are covering the city with 24-sheets, advertising their eight coming productions.

A bevy of some of the best known stars in New York will in all probability attend the first showing of Arrow Film Corporation's new special feature, "Night Life in Hollywood," at David Starkman's Woods Theatre, Atlantic City, N. J.

Negotiations are under way, according to a report that has reached this department, whereby Johnny Hines, who has just completed "Sure-Fire Flint" for C. C. Burr, will be starred in a production that Mrs. William Harris will stage at one of the Broadway theatres. This engagement, if it materializes, will in no way interfere with Hines' film producing program. He has three more features to make for C. C. Burr.

Reports from exchanges in San Francisco and Los Angeles indicate that exhibitors there are shopping and that the independent exchanges are getting an unusually big percentage of the exhibitor buyers. All of the big independent pictures already announced have been booked for showings at the big Los Angeles houses.

According to cable reports from Paris Max Linder has abandoned all idea of confining his production activities to France. It is now reported that he will make his pictures in America.

"Orphans of the Storm" is being extensively exploited in England and France under its original and more popular title, "The Two Orphans." According to semi-official reports, Jeff McCarthy is exploiting the picture in England.

Marcus Loew won considerable publicity in English newspapers. One paper in particular devoted two full columns to an interview given out by Mr. Loew relative to film conditions as he found them in England.

Raleigh King has acquired the world rights distribution to "Creation," the American rights for which is still open, according to a report received by this department.

Dave Montaln, export manager of Arrow, seems to be particularly enthusiastic regarding the improvement of the film business in foreign land.

Speaking of improvement in the film business, this department has received some very encouraging reports from South American buyers, many of whom have visited New York during the past few weeks seeking product.

The Soviet Government of Russia already has made at least four attempts to induce American directors to go to that troublous country and make pictures, going so far as offering every financial inducement. However, America, despite its Prohibition, still seems good to these directors.

At last it's come out. "Bella Donna" is reported by Paramount as the title of the first picture Pola Negri will make in this country.

Independents Call on M. P. World to Aid in Combat Against Tax; Plan Get-together of Film Men

Because the five per cent tax on independent pictures—which the Government is determined on collecting, despite the contention that the statute in its present interpretation is unfair and illegal—threatens the future of independent distributors and producers and to throw many of them into bankruptcy several exchanges already having been forced to go out of business because of their inability to pay the tax, the Independent Department of Moving Picture World has been urged by many producers and distributors to call a meeting of independent film men for the purpose of ascertaining ways and means of effectually combating the governmental program. Within the next ten days a meeting of the independent men will be held at the Hotel Astor in New York. Every independent producer and distributor and exchangeman is invited.

In order that the necessary arrangements can be made within the next ten days, every firm or individual, in any way connected with the independent market, who is desirous of being on hand, is invited to either write, phone or wire Roger Ferri, Independent Editor, Moving Picture World, 516 Fifth Avenue, New York City. Present at the meeting, which will be preceded by a luncheon, will be all of the big independent producers and distributors in the East. Exchangemen are welcome, but announcement of their intentions to be on hand must be in this office not later than Saturday, September 23.

The situation developed as a result of the determination of the Federal authorities to collect the tax, is the most menacing with which independents have ever been called upon to contend. Two exchangemen, one in Detroit and another in Indianapolis, have been forced out of the business because of the tax. The Detroit distributor, unable to pay the tax, was forced to stand by and see Government authorities sell his exchange.

This week a collector from the tax office visited the Warner Brothers' headquarters and threatened to attach that firm if the tax of \$50,000 were not paid. Several other national distributors have encountered a similar experience. Thus far the Government authorities have been silent to the pleadings of independents.

Already the movement inaugurated by MOVING PICTURE WORLD to bring the independents into one body and thereby present a solid front in the fight against the tax has met with the commendation of innumerable distributors and exchangemen. The meeting, which is the most important one ever called for independents, will bring together all the big independent distributors.

Authorities on taxation from this city and Washington will be on hand as will also be a number of nationally prominent attorneys who will assist the independents. It is hoped that at this meeting a definite program will be worked out and the proper steps taken to effectively obtain a change in the interpretation placed on the statute by Washington officials.

Arrow Triumphs Again!

ARROW Film Corporation has again scored. This time with "Night Life in Hollywood." We knew the picture possibilities, but we did not for an instance suspect that it would inspire the stunts that heralded the coming of this picture at the Woods Theatre in Atlantic City, N. J., where the exploitation literally attracted attention second only to that devoted to the international pageant that was held there. Despite the lateness of the season, the picture opened at a top figure of one dollar and reports at press time indicated that every house record there would be broken before the first week expired. The title has possibilities galore. Arrow gave the trade "Ten Nights in a Barroom," a picture that opened the eyes of exhibitors throughout the country as to the possibilities of independent pictures of box office merit.

ROGER FERRI.

Beecher of Detroit purchased the picture.

"Night Life in Hollywood" opens at Doc Horner's Alhambra Theatre, Toledo, O., next Monday, Sept. 18, for an indefinite run. Charley Davis, assistant to Dr. W. E. Schallenberger, president of Arrow Film Corporation, who successfully exploited that new Arrow special in Atlantic City, will also handle the campaign in Toledo.

There is a movement on foot in Philadelphia to revive the old Salesmen's Association in that territory. The association suspended its meetings during the summer and at the next meeting later this month new officers will be elected.

Bob Lynch of the Metro Exchange, Philadelphia, took a very important nautical role in the pageant at Atlantic City last week and in his 16-foot motor boat hummed things up for a while prior to the arrival of good old Daddy Neptune.

This department is in receipt of many letters seeking to ascertain the whereabouts of M. H. Burnside, who was in New York selling territories on "Yankee Doodle, Jr." Efforts to locate him in New York by various exchangemen and this department have failed. There are several letters marked "important" in this office.

Phil Goldstone, producer of "Deserted at the Altar" and the Richard Talmadge pictures, blew into town this week. He is at the Astor, where he will make his headquarters for a couple of weeks.

Dave Starkman, who, in addition to running an exchange in Philly for distribution of "The Love Slave," got back his Woods Theatre on the Boardwalk in Atlantic City on September 1, was in town last week and lined up some excellent attractions of an independent nature that will be exploited at his house. Starkman is anxious to hear from independents who have exploitable pictures that they believe would go over on the Boardwalk.

Toronto exchanges are still in a bad way, although conditions there are generally improving. Particularly true is this of the film business, exhibitors in eastern Canada reporting greatly increased box office receipts during the past three weeks, with the increases steadily improving.

Just what Al Kahn of the Federated Exchanges of Omaha and Kansas City intends doing is problematical. Al hasn't had much to say lately, but his friends in the trade are looking forward optimistically to a surprising announcement from him.



ARTHUR BROMBERG

Owner of Bromberg Exchanges in Atlanta, Charlotte and New Orleans, says South is booming independent pictures.

Lester Scott to Make Sales Trip

Carrying the first print of "Sure-Fire Flint" featuring Johnny Hines, Lester Scott, sales manager of Affiliated Distributors, Inc., will leave shortly on a coast to coast trip.

Herman Garfield, the Cleveland picture man, has purchased the screen rights to the "Buster Brown" cartoon title from John Leffler and Richard F. O'neal, the originators of the cartoons. Garfield announced in New York this week that production on this series will be made on the Coast, where plans are being rapidly completed.

Mr. Garfield announced also the sale of the rights to the Michigan territory on his feature, "The Parish Priest," based on the famous play. Frank E.

Internal Revenue Collectors Use Sheriffs to Force Tax Payment

WASHINGTON, D. C., Sept. 14—(Special)—The Internal Revenue Department is determined to collect the five per cent. tax on all sales of films made between May, 1919, to January 1, 1922, according to announcement made here today. Treasury officials, backed by deputy sheriffs, have already served notice on a number of independents that the tax is due and must be paid without further delay. It is unofficially estimated here that collection of the tax involves over \$1,000,000.

Harry G. Kosch, counsel for the Independent Producers and Distributors, Inc., has been in constant touch with the local authorities, who are determined to collect the tax and have notified their local agents to that effect. Inquiries relative to the provisions of the law have been made also by the Will Hays organization.

New England Exhibitors and Cohen Urge Booking of Independent Films

BOSTON, MASS., Sept. 12 (Special).—The annual convention of the Motion Picture Theatre Owners of Massachusetts today endorsed the campaign of Moving Picture World for bigger and better independent productions. The Bay State exhibitors, who voiced the sentiment of exhibitors in other New England States, commended the independents and voted to give the independent picture every consideration. In fact, the convention from the independent producer and distributors' angle was a huge success.

One resolution passed by the exhibitors urged all theatre owners to encourage the production of good independent pictures by using as many of them as possible and giving them preference. President Sydney S. Cohen of the Motion Picture Theatre Owners of America, who made the principal address, discussing exhibitors and independent pictures, in part said:

"To place the distribution of pictures on a business basis would be to cut down materially the cost and afford the producer of independent pictures an opportunity to bring his product directly to the theatre owner and the public. I believe that we must get away from this system of clogging our booking dates. When you remove this iniquitous distribution system and encourage the independent producer, you will be able to remove the shackles that have been put around the exhibitors. There are more independent productions of merit in the world today than ever before, and if the exhibitors will encourage the independent producers, next year there will be three times as many."

"The independent wants definite encouragement to make pictures. If they are giving you a square deal, it is up to you to stand by them. We have been merchandising our product wrong. But one thing is certain and that is that the exhibitor must encourage the independent producer and distributor by furnishing the dates."

Independent Incorporations

Albany—Ealt Pictures Corp., New York. Capital, \$5,000. Incorporators, I. S. Borden, G. M. Artur, R. Maller, Attorney, D. Maller, New York.

Albany—Stancip Amus. Corp., Bronx. Capital, \$10,000. Incorporators, A. Stanzler, J. Epsteiu, C. Cartoon. Attorneys, Kornblush & Hutter, Manhattan.

Dover, Del.—Russian Pictures Corp. Capital, \$1,000,000. Incorporators, H. Stern, M. Greenburg, J. Schmal. Attorney, Della Corp. Co.

Dover, Del.—Turnstall Film Exch. Wilmington. Capital, \$50,000. Attorney, Corporation Trust Co. of America.

Trenton, N. J.—Independent Picture Exhibitors, Jersey City. Capital, \$75,000. Incorporators, S. Pesin and L. J. Kriegel, Jersey City and H. Zerman, Union Hill.

Trenton, N. J.—Sterling Pictures Corp., Union Hill. Incorporators, A. Zecker, Grantwood; Agnes Vogt, Jersey City, and Edna Weisman, Weebawken.

To Road-Show Houdini Film

"The Man from Beyond," Houdini's special feature which scored such a pronounced success during its recent run at the Times Square Theatre, New York, and which is now being sold on the states rights plan, will be routed as a road show in a number of territories throughout the country this season.

The show is called the Houdini Wonder Show of 1922. It consists of "The Man from Beyond," which is its principal component part, and a program of spiritualism and mystery, prepared by Houdini and presented by mystifiers of his selection.

Try-out performances were given at the Liberty Theatre, Staten Island, September 7-10, where the show registered so successfully that a long route is being laid out for it in the New York territory.

Skirball Brothers of Pittsburgh this week made it known that all their State rights distribution in that territory will be done through their newly formed company, the Iron City Exchange. They already have acquired the western Pennsylvania rights to the C. C. Burr-Whitman Bennett special, "Secrets of Paris."

Harry Lande, who operates exchanges in Pittsburgh, Cincinnati and Cleveland, has arranged for special showings of Ivan Abramson's "Wildness of Youth," the first Graphic release, in those territories the week of October 9.

"Wildness of Youth" will have its premier showing in this country on October 2 at the Arcadia Theatre in Reading, Pa.

The Fontenelle Feature Film Company of Omaha this week acquired distribution rights to the C. B. C. Hallroom Boys' comedy series of two-reelers.

Berlowitz & Mills, who operate the Elk Exchange in New York City, will open a Graphic Exchange in Buffalo. The exchange will be located in Franklin street, Buffalo. The product of the new exchange will consist of features, two-reel comedies and western dramas, as well as single-reel cartoons and novelty subjects.

Sam Zierler, whose Commonwealth exchange in New York is second to no independent exchange in the country, announced this week that the Eastman Theatre, Rochester's \$5,000,000 theatre, will show the new Clara Kimball Young special, "The Hand of Nara."

Al Lichtman, president of Al Lichtman Corporation, returned to New York on Thursday morning, following a visit to the Harry Charnas exchanges in Pittsburgh, Cincinnati, Detroit and Chicago, where he and others were the guest of that popular exchange man at showings of "Rich Men's Wives."



BLAZED TRAILS PRODUCTION FORCES IN ACTION
Director George Irving talking over script of "Lost In a Big City," which Arrow will distribute, with Star John Lowell, Author L. Case Russell, standing next to Director Irving.

Independents Here Keep Studios Busy

Independent production activities in the eastern studios are on the buzz again, judging from reports that have come to this department during the past week. Announcement that John McCutcheon had completed a new independent production, "When the Cows Come Home," was made Wednesday. Several independent distributors, including Arrow and Lou Rogers, are considering the picture's possibilities. The cast is a good one and includes: Gladys Leslie, Maurice Costello, Robert Elliott, Norma Sherra, Ernest Hilliard and Edna May Spooner.

Burton King has organized his new company for the production of his newest independent picture, "The Shylock of Wall Street." Gene Burnett, who starred in "Determination" and who has been increasing her popularity through her personal appearances throughout the country, will play the stellar role. Others in the cast, which is an all-star one, include Zena Keefe and Dore Davidson. Mr. King will direct.

Now that he has completed "Sure Fire Flint," starring Johnny Hines, for C. C. Burr, Director Dell Henderson is concentrating all his efforts on the selection of the cast for "Jacqueline," the Pine Tree Company picture, based on a story by James Oliver Curwood, which Arrow Film Corporation will distribute.

Just when Whitman Bennett will start work on his Betty Blythe feature has not been made known. Mr. Whitman, in association with Charles Burr, has just completed his latest production, "Secrets of Paris," with an all-star cast.

Miss Ruth McNamara, a society woman of Richmond, Virginia, plays the role of a social secretary in a film production, "The House of Solomon," in which William Strauss heads the all-star cast.

George Hackathorne, who played the "little minister" in the Famous Players production of that title appears in a character role in the Eric Von Stroheim production, "Merry Go Round," which is being filmed in California. Mr. Hackathorne appears as a hunchback, adding this to his long list of characterizations.

Madge Kennedy, Kenma screen star, returned from Saranac Lake last Wednesday and on the following day saw for the first time, the screening of "The Purple Highway" as it had been cut, titled and edited just as it will be shown on Broadway next month. Henry Kolker directed this picture. Rufus Steele developed the story from a play, "Dear Me," a John Golden stage success.

It is not generally known that Edy Darceau, who played the featured female role in a Fox special "Nero," and who is being starred by Unity Pictures in "Why Do Men Marry?" is also to appear in the featured female role in another production to be released in America shortly. She was selected by Henry Kolker for the lead in "Saint Ilario," adapted from F. Marion Crawford's famous story.

Vincent Coleman will be in New York a few weeks longer, as the play in which he appears with Doris Kenyon "Up the Ladder" a William A. Brady production, is to move from the Majestic Theatre, Brooklyn, to other New York theatres within the next month. His stage work is a change for Mr. Coleman. He has been appearing in films continuously for the past year, having played opposite five of the best known woman stars.

One of the busiest screen stars these days is Mary Alden, famous for her mother roles in "The Old Nest" and other big productions. She recently finished work in "Notoriety," a Bobbey North production; she is about to be starred in "A Woman's Woman" a United Artists release. She appeared with Richard Barthelmess in "The Bond Boy" and she is now in the vicinity of San Juan, Porto Rico, making another picture.

J. B. Warner, the new cowboy star, has completed "Crimson Gold," his third western picture.

Special for Bryan

A special showing of "After Six Days," Weiss Brothers' feature spectacle of the Old Testament, was given on Wednesday of last week for the benefit of William Jennings Bryan, who expressed himself as highly pleased with the production and handling of the Bible.

Skirbolls to Run Detroit Exchange

DETROIT, MICH., Sept. 14 (Special)—Arrangements have been virtually completed whereby the Skirboll Brothers, of Cleveland and Pittsburgh, will obtain control of the Warner exchange in this city. Dave Warner, a relative of Warner Brothers, has been operating the local office. Skirboll Brothers handle the Warner product in Cleveland and Pittsburgh, in the former city as the Iron City Exchange, while in the latter town under the name of Gold Seal Productions.

It is expected that the manager of the Detroit exchange will be named within a few days. Several well-known film men have been mentioned. It was stated here that in the deal is represented much New York capital. Just what the status of Dave Warner will be has not yet been made known, however.

Abe Warner, of Warner Brothers, passed through the city en route to the Coast last week.

All was bustle and bustle at the Standard Film Service Exchange in the Film Building this week, for Al Lichtman, of Lichtman Productions; Harry Charnas, owner of the exchange, and the trade press editors were the guests of the exchange at a showing of "Rich Men's Wives." The party left Thursday night for Cleveland on the lake steamer.

While business in Michigan in general has not been what exchanges and exhibitors had hoped it was, it is picking up gradually, with every indication for a big improvement by the latter part of November.

Statistics at the bigger exchanges here show that exhibitors are paying better prices for big independent pictures, and these increases in many instances are, in proportion, greater than some being paid for program features.

The downtown Detroit theatres are shopping for big State rights possibilities. This is a good omen, say the local boys, who for many years had sought an audience with them, but in vain.

Favorite Pictures Exchange is still doing big business on "Burn 'Em Up Barnes."

Dave Mundstuk and Minter are still at loggerheads over the status of the exchange that the former sold to the latter last Fall.

Northwest

HUGH RENNIE, resident manager for Arrow in Seattle, is spending two weeks in Walla Walla, Spokane, and Eastern Washington, and is securing some nice contracts.

Barney S. Rose, formerly with the Denver Arrow, has been transferred to the Seattle territory. He will cover Washington and Oregon.

Prints of "Straight from Paris" have been received at the Seattle Arrow Exchange. Release date is September 15, and bookings are open. Clara Kimball Young is starred. Rights for four states have been purchased for this feature. Prints of "My Wandering Boy" are expected within ten days and will be released throughout the entire eight Northwest states.

Ernest Van Pelt, special representative for Sacred Films, Inc., is in Seattle arranging for showings of Sacred Films in Seattle and Portland. This series of twelve one-reel productions is distributed through DeLuxe Feature Film Company and will show at the Seattle Columbia Theatre.

E. Marshall Taylor, one of the well-

known exhibitors of the Northwest, formerly with Jensen & Von Herberg in Wenatchee, Bremerton and Portland, plans a trip through Montana as special representative of DeLuxe Feature Film Co.

According to Joe Muller, manager of Ackerman & Harris' Palace Hip Theatre in Seattle, the big Educational super-feature, "The Battle of Jutland" brought in the best business of the year, during the week of August 12. No particular exploitation accompanied the production, other than a bit of extra newspaper advertising.

B. A. Hawkinson, formerly with First National in Seattle, is now covering Montana for Educational, out of the Seattle office.

L. K. Brin, who handles the Warner Brothers product through his Kwality exchanges in Seattle, has been making a trip through the key cities of Montana. He reports business conditions improved. "School Days," which has been playing to gratifying business through the entire Pacific Northwest, will open in Spokane, September 2, at the Auditorium Theatre.

Jack Lannon and J. T. Sheffield of Greater Features, Inc., on a recent motor trip to Portland, contracted for the 1922-1923 series of twenty-six Hallroom Boys comedies in two reels, for the northwest Pacific territory. Greater Features, Inc., has handled all previous Hallroom Boys series, including the original series in 1919, and are just completing the twenty-six released during last year through Federated. On the strength of their confidence in the quality and the manner in which these comedies have become established with theatre men and public alike, they are happy to make the announcement that the new series will be distributed through their exchanges for the coming season.

Signal honor has been accorded Sergeant Loyal T. R. Snyder, who has been a member of the Citizen's Military Training Camp in the aerial service and rifle shooting during the past month. Sergeant Snyder, a lad of seventeen, was one of four men out of six hundred making a record which entitled him to be chosen to go to Camp Perry, Ohio, for an additional month's training. Shoots at Camp Perry will take place September 27 and 28. Sergeant Perry is a graduate of Broadway High School and is enrolled for the law course in the University of Washington. Owing to the honor he has won, which will keep him away from college at the opening of the semester, the Dean has granted him special leave. Snyder is the owner of six scenes, which are recaused through the Seattle Film Exchange, and is also interested in this firm. His mother, Mrs. Nina R. Snyder, is owner of the Seattle Film Exchange, and the only woman in Seattle so identified with the film business. The four boys were complimented by the regular army men at Camp Lewis, upon their departure for Camp Perry.

F. W. Bowen has returned from a week's business trip to Portland in the interests of the West Coast Distributing Co., which has offices at 2022 Third Ave., Seattle, Wash.

Chicago

Universal's Randolph Theatre in the Loop section last week played the C. B. C. Film Sales Corporation special "More to Be Pitied Than Scorned," which ran the most intense run of heat this city has ever experienced. In spite of that fact the picture held up well in comparison with business done at the other houses.

Frank Zambreno, president of Unity and Progress Pictures Corporation, ranks as one of the most popular film men in the country. Mr. Zambreno has no trouble in getting top and choice dates. He had two pictures on the Loop last week. They were "Broken Silence," an Arrow-James Oliver Curwood picture, at the Star,



Float advertising coming productions by Warner Brothers. It is thirteen feet high and seventeen feet long, and will make the trip from New York to Los Angeles. Insert at upper left: Eddie Bonns, director of advertising and publicity; insert at right: Lou Marangella, assistant director of advertising and publicity. These men designed the float.

and "Back to Yellow Jacket," a Ben Wilson-Arrow feature, at Barbee's Loop Theatre.

Having received a telegram from Manager Dave Starkman, of the Woods Theatre, Atlantic City, N. J., where Arrow's latest feature, "Night Life in Hollywood" opened last Monday night, to the effect that that picture broke all records at that house, Mr. Zambreno immediately opened negotiations with Dr. W. E. Shallenberger, of Arrow, to take over that feature for this section.

Joe Friedman, owner and manager of Celebrated Film Players Corporation here and president of Federated Film Exchanges of America, returned on Monday of this week after spending a hard-earned vacation in Michigan.

Cl Griever, of the Griever Exchange, is making rapid progress here and in the market for good features.

Louis Burston, producer of "Forget Me Not," which is now being released by Metro, was in town and visited the independent exchanges along Wabash avenue.

Manager McCurdy, of the Randolph Theatre, here, is a booster for independent pictures.

Warner Brothers' "From Rags to Riches," starring Wesley Barry, will be given its premier showing at the wonderful Chicago theatre. Balaban & Katz are State righting the Warner pictures in this territory.

Just what the future status of the Roelcraft exchange here will be still remains a mystery among exhibitors. This exchange is selling the new series of Jack Hoxie in opposition to the Ben Wilson series, which are exceedingly popular hereabouts. Despite the fact that the new series is being sold at bargain counter prices, exhibitors seem to be passing them up, the general impression being that they are always below the standard of the Wilson features.

Pittsburgh

Never before in the history of the independent market was the future so bright. In this territory a number of first run houses that never used independent pictures are falling in line, according to the bookings on record at the various exchange offices.

Bill Fluker, special representative of Quality Exchange here, went to Cincinnati, where he planned making several changes in the personnel of the other Harry Lande exchange there.

Joe Skirboll has organized the Iron City Exchange in this city for the exploitation and distribution of Warner Brothers' productions, which he will distribute in Western Pennsylvania and West Virginia.

Simeral Exchange here announced this week the acquisition of a series of six Jack Hoxie westerns, produced by Ben Wilson from Arrow Film Corporation.

A new exchange building is being erected on Forbes street, Pittsburgh's blu row, and will be ready for occupancy the latter part of December. Several independent exchanges now out of the new film district expect to move into this new building.

Columbia Film Exchange here is also planning to move into new and larger quarters. This firm is now sharing part of the first floor of the old Film Building in Ninth street. Business with this firm has been so progressive that these larger quarters are imperative.

According to Manager Davis of Columbia Film Exchange, exhibitors in this territory are besieging his office with requests for dates on C. C. Burrs latest Johnny Hines special, "Sure Fire Flint."

The visit to Pittsburgh of the trade press editors and other prominent film men as the guests of Harry Charnas, owner of Federated Film Exchange here, at the initial showing of Al Lichtman's "Rich Men's Wives" was a glad occasion. It was a success from every angle and Joe Lefke, manager of the exchange, is still receiving congratulations from exhibitors who attended. Al Lichtman was the principal speaker.

"Rich Men's Wives" opened at the State Theatre here on Monday to splendid business. The newspaper reviews were commendable, with the result that the engagement promised to be a humdinger from box office viewpoint, despite the opposition across the street, where Harold Lloyd starred in "Grandma's Boy." Rodolph Valentino playing the second week in "Blood and sand" and "Monte Cristo," all of which were elaborately exploited.

Klein Sells Rights

"Is a Mother to Blame?" has been sold for Argentine, Uruguay and Paraguay by the Edward L. Klein Company, 162 West Forty-second street, New York, which organization controls the foreign rights to this production, which is being distributed by the Medal Film Corporation.

This Crowd—



isn't even a marker to the hundreds of thousands of people who will pack their way into theatres all over the country to see the outstanding motion picture sensation of the season.

What's Wrong With The Women?

Written and Produced by

DANIEL CARSON GOODMAN

—That's why such wise picture men as Sam Zierler, Sam Grand, Ben Amsterdam, Joe Friedman, Abe Cohn, and the Progress Features of San Francisco bought "WHAT'S WRONG WITH THE WOMEN." Territory now selling. Write or wire for terms, territory, and ask for a copy of the most lavish, most practical showman's campaign book ever issued for an Independent picture. Ask to see the posters, lobbies, accessories, publicity and exploitation all prepared and ready, and then SEE the picture itself. Look and you'll book. Open your eye and you'll buy. M. P. World says: "It's a sure fire knockout." M. P. World says: "It will mop up for exhibitors." That's what they all say. Get busy! Communicate today with—

Equity Pictures Corporation

723 SEVENTH AVENUE, NEW YORK CITY

Rialto Plans Chain of Twenty-two Exchanges

Louis T. Rogers, president of the Rialto Productions, announces plans are being formulated to open twenty-two exchanges, to be known as the Rialto Film Exchanges; each manager will own his own exchange and work on a co-operative plan. A similar plan will be made with the producers of pictures. Nat Levine, former president of the Plymouth Pictures, has been engaged as general sales manager. There will be five district managers, at advantageous points, who will also share in the co-operative plan.

Rialto has already contracted for ten productions and arrangements are now being consummated for the balance of its first year output. The franchise calls for a series of twenty-six features to be released one every other week; also one single-reel or two-reelers, consisting of comedies, cartoons and scenics, one to be released each week. There will be a series of four special productions, the first of which will be "Retribution," the story of Lucretia Borgia. This six-reel production played the Park Theatre, New York, for four weeks, and received praise from the daily press critics and trade papers. The second special will be "Smiles and Tears," adapted from Rudyard Kipling's famous story, "Gunga Din."

Rialto states a few territories are still open, and that a new auditing system has been instituted by Michael D. Fields that will be of benefit to both producers and exchanges.

Equity Special Opens at the Cameo

Daniel Carson Goodman's "What's Wrong With the Women?" which is now being distributed on the State right market by Equity Pictures, will open at the Cameo Theatre, New York, on Sunday, September 17. The Equity picture was booked at the B. S. Moss house by Sam Zierler, of Commonwealth Film, who is distributing the feature in the New York territory.

"What's Wrong With the Women?" will, in addition, play over the entire U. B. O. circuit in New York. These are the first reports of big bookings on the picture received at the Equity office, although it is understood that negotiations are now under way in other territories where the picture has been sold.

Frank Cassidy, formerly advance man for the Al G. Barnes circus, joined the Warner Brothers exploitation force, headed by Eddie Bonns, and he will take charge of the float built by Warners for exploitation of the big seven productions set down for release next season.

Louis Baum, vice president of Equity Film Corporation of New York, is in Seattle and the Northwest, selling state right son "What's Wrong With the Women?"

State Rights Gossip

Arthur Bromberg, that live-wire from down South, who operates a string of progressive exchanges in Atlanta, Charlotte and New Orleans, visited New York last week and will remain in the metropolis until the latter part of the month. He motored all the way.

Exhibitors in Pittsburgh, Cincinnati, Cleveland and Detroit received a genuine treat at the testimonial dinner that Harry Charnas, head of the Standard Film Exchanges in those cities, accorded to Al Lichtman, president of Preferred Pictures Corporation, on the occasion of trade showing of that firm's initial picture, "Rich Men's Wives," on Sept. 10, 11, 12 and 13, respectively.

Rumors in Pittsburgh have it that several exchanges there will undergo changes in ownership. Business with some of the exchanges last year

was the worst ever, and several of the hoys fell by the wayside, the financial strain being too great.

Sol Lesser, who together with Mike Rosenberg and Brother Irving Lesser, who is in charge of the New York office, operate several exchanges in San Francisco and Los Angeles, is due in New York late this month.

Albany, N. Y., from all indications is developing into quite an exchange centre, several newcomers planning to establish exchanges there. There are estimated to be a tribe over 49 theatres north of the Yonkers line, and with exchanges in Buffalo and Albany film men and exhibitors seem agreed that a better service could be effected. On the surface, however, such an arrangement, to the writer, seems an extravagant move right now.

Bennett Says Cast Is Great

the latest Jackie Coogan picture, "Oliver Twist."

"More To Be Pitied Than Scorned," the C. B. C. Film Sales feature, the first of the "Big Six" program which Apollo Film Exchange is releasing in New York, is booked for a showing at B. S. Moss' Broadway in New York week of September 18.

Weiss-Goldin Case Is Again Before Court

Horace Goldin, who gives the illustration, "Sawing a Woman in Half," has secured from Justice Robert McC. Marsh of the New York Supreme Court, a temporary stay, enjoining the Clarion Photoplay, Inc., from exhibiting their motion picture, which portrays the sawing of a woman in half, and purports to expose how the illusion is done. A motion to make the injunction permanent, appoint a receiver for the motion picture production, and compel an accounting by the defendants of the receipts from the production has been set down for argument before Justice Francis Martin in the Special Term of the Supreme Court on September 18.

Goldin already has a motion before the court to punish the defendants for contempt of court on a decision by the Appellate Division of the Supreme Court, recently rendered, which he says barred defendants from exhibiting the picture, but which he declares has been ignored, and the picture exhibited all over the country, doing his act irreparable damage. The present stay granted by Justice Marsh is a result of this allegation, and for the further reason that Goldin now also asks for the appointment of a receiver, an accounting, and that damages in the sum of \$100,000 be awarded him.

Justice Frances Martin of the New York Supreme Court will, on September 18, hear arguments on motion to vacate the alleged service of a summons on Hyman Winik in suit brought against him by Triangle Film Corporation to recover the value of certain notes. W. C. Kesting says the summons was improperly served on him and claims that it can be personally served on Winik on his return from Europe in October.

Bookings on "The Curse of Drunk," according to Bobby North, are unusually heavy. According to the statement from Apollo Exchange in New York, bookings on this picture for a one-week period ran up to \$12,000.

Plans Long Run for "Notoriety"

Information from the offices of L. Lawrence Weber and Bobby North, producers and distributors of Will Nigh's coming special, "Notoriety," point to plans for an extended Broadway run on that production. The feature is nearing its final length, and a week or two will find it cut down to exhibition footage. When that is done, the feature will be booked for a prolonged run on Broadway, according to arrangements now being made by the producers.

First run houses along the White Way have, it is said, shown a desire to book "Notoriety" after its completion ever since cutting began. The calibre of the picture as shown from the 100,000 feet that were shot, proved, the producers say, that "Notoriety" stands head and shoulders above the average feature, and is easily big enough to stand an extended run on Broadway. As matters now stand, Weber & North must take the choice between housing "Notoriety" in a legitimate theatre or booking it into one of the first-run picture theatres.

F. J. Lipson, former manager for Film Booking Offices in Omaha and Seattle, has resigned to become Denver manager for L. K. Brin of Kwality Productions, which handles Warner Brothers Productions in the Pa-

cific Northwest. Mr. Lipson is well known throughout the territory, having been associated with Mr. Brin in the film business ten years ago. Since that time he has been identified with other exchanges in different parts of the United States. Lipson will open an exclusive exchange in Denver and will have entire charge of the territory. Mr. Brin has just returned from Montana, where he reports exhibitors are enthusiastic over the season's outlook.

During an eight-day run of "School Days" in Spokane at the Auditorium Theatre the Spokane "Chronicle" extended an invitation to all school teachers to view the picture as their guest. The run opened September 2, and the "Chronicle" cooperated with front page publicity. The picture made a record.

Phil Goldstone announces the following sales on "Deserted at the Altar": New England, Pioneer Film Corp.; Boston: Southern New Jersey and Eastern Penn.; Twentieth Century Film Co., Philadelphia. Goldstone is en route to the Coast, where he will produce a new special for the independent market.

Justice Richard P. Lydon of the New York Supreme Court has dismissed the suit brought by Frank M. Sanford and Loraine C. McHenry against Excelsior Features for failure to prosecute same. The suit covered the distribution of "Brown of Harvard," and the plaintiffs alleged they fulfilled their part of the contract, but that the defendants refused to deliver the positive or reprints of the picture.

Theodore Johnson, manager of Reliance Distributing Corporation, has left for a two weeks' trip through eastern Washington.

"Night Life in Hollywood" Repeats Arrow History at Hard-Boiled Resort

By ROGER FERRI

Atlantic City, N. J., Sept. 14.—(Special)—Arrow Film Corporation has another "Ten Nights In a Barroom." And judging from the attendance that has welcomed the premier showing of Arrow's latest special, "Night Life in Hollywood" at David Starkman's Woods Theatre here, this new box office wonder will get away to an even bigger and better sendoff than that accorded the "Blazed Trails" production when it was shown in Providence, R. I., last December.

In the face of the stiffest opposition to which any picture or legitimate attraction has ever been subjected, "The Storm," playing at nearby houses at 30 cents top and Eleanor Painter opening only a couple of blocks away at the Apollo in a new musical comedy, "Night Life in Hollywood" opened at the Woods house to greatest crowds ever packed in that playhouse. The top figure was one dollar and despite that price Manager Starkman was compelled to shut the box office at eight o'clock, holding the crowd in the lobby for a solid hour. This marvelous business continued throughout the week, with the management forced to give special performances, thus repeating history, for it will be recalled that when "Ten Nights" opened in Providence a similar step had to be taken.

The picture was unanimously praised by critics and audiences alike as "the greatest and most remarkable picture ever shown in Atlantic City." It seems as if the entire resort is boasting this picture, which has caught on remarkably, with every promise that the only way Manager Starkman will be able to accommodate all those who have expressed a desire to see the picture is to continue the showing indefinitely. This picture has every qualification of a knockout and properly handled can be made to repeat the same big business it is doing here in any part of the country.

Newspapers here and in Philadelphia are commenting at length on the picture, which is furnishing the public with a complete and agreeable surprise, full of melodrama, good humor, clean and wholesome. Incidentally it is the first picture ever shown in Atlantic City at one dollar top that ever showed the huge profit that it recorded as early as Wednesday. Indications on Wednesday were that the picture at the end of the current week would show a gross business of thrice that done here by any picture at a similar scale of prices.

The exploitation campaign that heralded the coming of the picture was the most remarkable to which Atlantic City was ever treated, even the hard-boiled city fathers opening up their hearts and allowing Manager Starkman and J. Charles Davis, 2nd, the Arrow exploitation head, to stage stunts that would have landed the ordinary agent in jail. In fact,

this pair, in the vernacular of the show business, proved to the natives that, after all, Atlantic City is not unlike any other city in the country, and that intelligent, persistent and systematic exploitation and advertising does pay—and pay big dividends, too.

The town and immediate vicinity was plastered with lithographs and window cards. In addition to this, Arrow representatives copped 28 of the best 24-sheet stands in Atlantic City and the immediate section. The newspaper campaign was conducted on a large scale, the natives being played to on an elaborate basis.

For special stuff, Mr. Davis communicated with the pageant committee, for it is remembered that while this preliminary campaign was going on Atlantic City was busily selecting the prettiest girl in America. Although the time for entering floats in the pageant had passed, he succeeded in entering a float representative and exploitative of "Night Life In Hollywood," and Woods theatre. This happened on the Thursday prior to the Monday opening.

Every available decorator was put to work to build this float, the carpenter and property man at Woods' coming in handy. The chair, for it was a rolling chair parade that featured the pageant, was decorated one-half in royal purple and one-half in gold. It was a simple affair, but effective. Cutout letters of contrasting colors reading "Woods Theatre, Night Life In Hollywood" were put on both sides of the chair. A large painted sign with the same wording was also used.

To make this attraction more effective the services of two beauties were obtained, and these represented Hollywood bathing girls, attiring them in one-piece suits. The "gal" dressed in purple was seated on the gold side of the chair and the one attired in gold on the purple side. The spectacle was magnificent and stopped the parade.

As a further and equally effective stunt, Arrow Film Corporation offered to star in pictures one of the winners of the many contests that featured the festivities. The pageant committee jumped at this proposition, which was widely advertised, with the picture and theatre prominently mentioned. The story of this offer was syndicated throughout the country and "played up" by both Philadelphia and local newspapers. The proposition was an-

nounced from the stage at the grand finale of the pageant when a public reception was given to Miss America. It was announced too, that the winner would appear at the Woods Theatre on Monday, Sept. 11, when she would officially sign a contract.

This announcement was made by the official announcer to some 15,000 people on the Steel Pier on Saturday, Sept. 9, and it almost caused a riot. The announcement of winner and proposition was broadcasted by radio. The Monday feature at the theatre was embodied in newspaper advertising and by means of cards distributed on the Boardwalk through hotels and stores.

The honor fell to Miss Edria Fisk, of Trenton, N. J., who was selected by the Trenton newspapers. She arrived here too late, however, to get into the Inter-city contest, but on account of

her unusual beauty and striking appearance, the committee selected her to represent the Queen of Sheba in the pageant. In that capacity she won first prize in the second division. Immediately she was signed by Mr. Davis, on behalf of Arrow, for part in James Oliver Curwood's production, "Jacqueline," which Dell Henderson will make for Arrow distribution.

Arrow Film Corporation was officially thanked by the pageant committee for its co-operation. In addition to these stunts, oil paintings were placed in hotels, on the Boardwalk, in department and other stores and in the theatre lobby. All this was done in the comparatively short time of five days. Despite this brief period, the opening was the most remarkable theatrical achievement recorded in Atlantic City.

Arrow has another knockout!

Chinese Story in a Big Production

China has, of course, figured in the movies many times during the past ten or twelve years; but not to the same extent as now. There has been in the last year or two a steady provision of Chinese subjects for the stage, the name of some recent successes will readily be recalled; and the screen is following suit, and as a glance at the release list of the producing organizations will reveal. One of the big films now being released, "The House of Darkened Windows," is put out by the Eastern Film Corporation.

There is a decided sentiment in favor of China throughout

America just now. American financiers, associated with European banks, are backing up the Chinese Republic and propaganda is at work to create in the United States a feeling in favor of the Great Asiatic States. The effect of all this on readers is to dispose them in favor of China.

In making "The House of Darkened Windows," a strong cast of players was chosen and they interpret an exciting story most effectively, it is said. Pains were taken to insure accuracy of settings, costumes, customs, and many real Chinese, it will be observed, appear in the picture.

Unity Film Sold to Atlas Co.

Unity Pictures, Inc., of 723 Seventh avenue, New York City, announces that it has sold the rights of "Why Do Men Marry?" for Greater New York and Northern New Jersey, to the Atlas Film Distributing Company.

This is the production featuring Edy Darclea, who created somewhat of a sensation in the Fox special, "Nero," when shown at a New York theatre recently. Miss Darclea also plays one of the featured roles in the film spectacle, "Sant' Ilario," directed by Henry Kolker. The story, "Sant' Ilario," was written by the famous F. Marion Crawford, and it is said that months were spent in a search for a woman suitable as a type for the character created by F. Marion Crawford—a type who was also an accomplished actress. The search ended with the discovery of Miss Darclea.

"Why Do Men Marry?" is a thrilling society and domestic drama of the exploitable sort. Its title has come in for most favorable comment, interesting, as presumably it does, both men and women. The story, too, is unusual in that the denouement of the story cannot be forecasted. Fifty feet from the final fadeout, the result of the love story is in doubt. Accordingly, the Atlas Company, purchasers of the Greater New York and New Jersey rights, believes it has a highly marketable picture.

First Banks Ready

The first Monty Banks-Federated Film Exchanges, Inc., comedy has been completed by Ben Wilson and is entitled "Pure But Simple." Bruce Mitchell directed. Mr. Mitchell, by the way, is now in New York.

Wesley Barry to Appear Exclusively in Warner Brothers Productions

Harry M. Warner, of Warner Brothers, announces that Wesley Barry, who was under contract with Marshall Neilan, has been signed for a number of years to appear exclusively in Warner productions. The contract with Neilan recently expired, and Mr. Warner immediately contracted to have him appear exclusively in feature pictures.

"Freckles" Barry recently completed two productions for the Warner Brothers, "Rags to Riches," and "Little Heroes of the Street," which were produced by Harry Rapf, and directed respectively by Wallace Worsley and William Beaudine.

With the completion of the second picture a tour of the country was planned for Barry. Arrangements were made by S. L. and Jack Warner at the Coast studios with G. H. Dumond, formerly owner and manager of a famous vaudeville act, whereby the latter will take the freckled youngster on a tour of the principal cities of America.

It is expected that with the popularity he has already attained, coupled with his personal appearance tour and the release of the pictures made by Harry Rapf for the Warner Brothers, Wesley Barry will become one of the biggest box-office attractions in the industry.

"Rags to Riches," the first Warner release, is assured first run bookings throughout the country by virtue of the fact that the most representative theatre and exchange men have contracted for the entire series of Warner Brothers productions.

False Advertising Hurts Industry, Says Warner

In reviewing the many evils that are constantly besetting the motion picture industry, Harry M. Warner contends that the attempt by theatre owners and producers and distributors to fool the public with false advertising relative to a picture not only helps to kill off theatre patronage, but also immeasurably hurts the industry.

It is Mr. Warner's firm conviction that if truthful advertising in both the trade and newspaper press is maintained, the industry will be taken out of the rut of its present decadent and hokum stage.

"If the producers and distributors of pictures continue to splurge smooth, but false facts about a picture, this industry will gradually lose its popularity in the eyes of the theatre-going public," said Mr. Warner. "For when this sort of advertising is carried on incessantly, and the picture does not back up the statements made in the newspaper and trade press, the succeeding ads will thereby lose their force and conviction."

"The result of this procedure can readily be surmised. The public

will come to look disdainfully on the advertising copy, and as a consequence, theatre owners will be wondering why the crowds do not come to his theatre. This sort of thing has been carried on to excess, and the sooner it is stopped the better it will be for both producer and theatre owner.

"It simply means that when a real box-office attraction comes along, all the smooth phrasing and ballyhooing will do it no good. Because the public has become used to the same line of advertising, because it feels that in the past that same advertising did not truthfully tell about a picture, the public pays no attention to future announcements. Now more than ever before in the history of the business is there a greater need for sane and truthful advertising in both the newspapers and the trade press.

"We have dedicated ourselves to exhibitor co-operation, and in rendering this co-operation we will not wilfully mislead exhibitors into the belief that what is hailed as white will turn out to be black. In other words, our policy will be rigidly adhered to as far as our advertis-



Left: Monte M. Katterjohn, who adapted the Charles G. Norris novel, "Brass," a Harry Rapf production, for Warner Brothers; Right: Julian Josephson, who adapted Sinclair Lewis' "Main Street" for Warner Brothers.

ing and publicity copy is concerned. When we are truthfully sold on the merits of our features, we will truthfully tell both exhibitors and public about it.

"To help maintain the public confidence in the motion picture, to help theatre owners derive the maximum results from these attractions, we

will constantly endeavor to inform them of the salient features and truthful facts concerning each and every one of our productions. Let us have more advertising in the trade press and in the newspapers, but let that advertising spell real worth in the eyes of those who have made our industry what it is today."



Scenes from the Wesley Barry Feature, "Rags to Riches," a Harry Rapf production made for Warner Brothers.

Vitagraph Reports Big Demand

Vitagraph branches are reporting more demand for "A Rogue's Romance" than booking limitations will allow. It is a feature in which two stars, in the roles in which, it is said, they particularly sparkle, divide honors.

In "A Rogue's Romance," Rudolph Valentino is cast as "The Ferret," a cafe dancer, and member of the underworld. It is considered dangerous to cross "The Ferret," and yet Mons. Picard, a role assumed by Earle Williams, deliberately antagonizes this man, and engages in a fist fight with him. From that hour "The Ferret" hounds Picard, and cleverly informs the police of his "racy" move. But Picard is unable to outwit the police, take an exciting escape, Pauler, he finally is reformed at the love of a girl.

Film Corp. achieved another thing for a latest picture: **Shall Lead 'Ding Man**

placed on the man for the "Fight-specials for series of two-reel subjects and opens as will be produced by engagement and released atre, New Film Booking Offices September 1, a, will be announced in

"A Little of the leading screen Them" is are being considered for of 1922-22 important role of "Gale Sloane who becomes "Six Second or the and eventually middle the ot champion. The "Fighting featur" stories are from the pen of H. C. Witwer, whose initial its fl. of prizefight stories have at the been successfully pic- "M"ized. To date six of the Ch'giting Blood" stories have been published in Collier's maga- Th. He

H Goldwyn Plans to Aid Exhibitors

H Goldwyn Pictures Corporation is again out with what is said to be a brand new idea. This time it has to do with the presenting of Goldwyn product. It may be called a "first aid to the exhibitor."

It is a book of 28 pages, 10 3/8 by 13 inches, printed in two colors, and is devoted to a brief printed and pictorial account of Goldwyn productions for the season of 1922-1923. The ten productions completed, or nearing completion, are dealt with at length, two full pages being given to each. Four other pictures, in or approaching, the production stage are briefly considered.

The purpose of the book, as stated above, is to aid the salesmen in presenting Goldwyn pictures to the exhibitor.

A December Release

For the first time in the history of American film production, it said, a photoplay is to be released simultaneously in the United States and in England. The film is Goldwyn's production of "The Christian," directed by Maurice Tourneur. The release date is December 10.

Fiction Notables on Selznick List

An impressive feature of the Selznick Pictures Corporation 1922-23 season announcement is the calibre of the authors who will furnish the stories for the forthcoming productions.

While Anthony Hope has written many other successful novels and stories he is best known for "The Prisoner of Zenda" and "Rupert of Hentzau." It is the latter story which will be one of the series of really big specials of the coming year to be produced by Selznick. The tremendous success of "The Prisoner of Zenda" cannot but help increase the box-office value of "Rupert of Hentzau," which is a sequel to it.

Robert W. Chambers is an author with a real value at the box office. The Chambers story which Selznick will produce is "The

Common Law," an internationally famous work of unquestioned theatrical worth.

Eugene Walters is just such another as Robert W. Chambers. His field is the drama and his plays have been among the outstanding successes for years. "The Easiest Way" was the play which brought Mr. Walters the greater part of his distinction. Selznick Company will include it in its 1922-23 program of "Sixteen Only."

Everybody knows Elinor Glyn. Her recently produced stories have been among the biggest money-makers of the year. "Her Unwelcome Lover," adapted from "The Reason Why," one of the best of the Glyn stories, will be offered by Selznick during the coming season.

Robert W. Chambers is an author with a real value at the box office. The Chambers story which Selznick will produce is "The

Philadelphia Likes Ray's New Film

"Charles Ray's photoplay, 'A Tailor Made Man' is just as good as the charming comedy Grant Mitchell starred a few seasons ago," said the Public Ledger when this United Artists release was shown at the Aldine theatre, Philadelphia. "'A Tailor Made Man' is a noteworthy addition to the screen in every way," said the Inquirer. "In it Charles Ray does without doubt the best work of his career. He plays with wit, charm, enthusiasm, mirth, sympathy and understanding."

"Witness the rejuvenation of Charles Ray," said the Evening Public Ledger. "In his screen adaptation of 'A Tailor Made Man' there returns the Charles Ray of old, honest human and sometimes overpoweringly life-like. The rush of action in Charles Ray's screen adaptation of 'A Tailor Made Man' makes it most interesting," said the critic for the North American.

Many Road Shows for Jackie Coogan Film

Sol Lesser is now en route to New York to establish headquarters for handling one of the biggest road-show campaigns on record, in connection with the Jackie Coogan production, "Oliver Twist," which will be released about October 1.

Mr. Lesser plans to have from thirty to forty roadshows leaving simultaneously from New York, Chicago and Los Angeles, and showing this attraction during the holidays in the large cities of this country and Canada. Each will be fully equipped and in charge of a competent showman, also a musical conductor with special music score, an operator, advance man and second man. Each company will also carry lobby displays, stage decorations

to carry out the Dickens period and other necessary accessories.

This production will be shown in theatrical as well as motion picture houses. Mr. Lesser is experienced in road-showing, having so handled "Hearts of the World," "The Spoilers" and "Yankee Doodle in Berlin." He will make his headquarters in New York with his brother, Irving M. Lesser.

There is said to be a strong probability of a Broadway run on this Dickens' film. The production was directed by Frank Lloyd and is in eight reels. The cast includes in addition to Jackie Coogan, Lon Chaney, Gladys Brockwell, George Seigmund, Lionel Belmore and Carl Stockdale.

"Skin Deep" to Be Ince Picture

"Skin Deep," a melodrama produced from an original story by Marc Edmond Jones, will be Thomas H. Ince's next special production for distribution by Associated First National Picture Inc. This follows the Ince success "Hail the Woman."

Coming as it does on the heels of "Hail the Woman," and following such exceptional box office productions as "Lying Lips," "Mother o' Mine" and "The Cup of Life," "Skin Deep" is expected, First National says, to be one of the big attractions of the season. The Ince schedule for 1922 includes eight special productions.

The principal roles in "Skin Deep" are carried by Milton Sills and Florence Vidor, the latter of whom has won new laurels for herself as a result of the work she

did as Judith Beresford in "Hail the Woman."

The production was directed by Lambert Hillyer under the supervision of Mr. Ince.

Montana Begins New Play

Bull Montana has recovered sufficiently from his trip to Europe to start work at the Metro studios in Hollywood on his second comedy, "A Punctured Prince," under the direction of Hughie Fay, who has been secured as director by Hunt Stromberg, producer of the Bull Montana Comedies. The first of the series of eight comedies, "The Ladies' Man," was completed before Bull left on his extended vacation.

Elinor Glyn Is Directing

Elinor Glyn, noted English novelist, has been acting as a Goldwyn director for a short time in Paris. The action of her story, "Six Days," accepted by Goldwyn for production this fall, takes place partly in Paris and Miss Glyn has been in that city taking "atmospheric scenes" for the picture. When "Six Days" goes actually into production, however, a Goldwyn director will be in charge.

The continuity for "Six Days" has been prepared by Violet Clark, who prepared "Madonnas and Men," "Wings of Pride," "Love Without Question," "No Experience Required" and other successes.

"Do and Dare" Mix

In "Do and Dare," an early fall release, starring Tom Mix, William Fox has selected a comedy-drama for this virile screen performer which, with its elements of humor, interest and entertainment values promises to outstrip all past productions in which he has been featured, Fox says. It was written by Marion Brooks and directed by Edward Sedgwick.

Mix does some daring riding, transferring himself at one time from the saddle of a horse to the fusilage of an air machine and at another place slides down the 45-degree angle of a mountain side aside his favorite and famous steed, "Tony." Claire Adams plays opposite the Fox star and does her work creditably.

New Casting Office

Mabel Bardine has opened a casting office in conjunction with Maxine Alton, the play broker. Miss Alton will continue to act as authors' representative and Miss Bardine will do general casting.

'Grandma's Boy' Smashes Record

"Grandma's Boy" has captured New York. What had been scheduled as a single week's run for the Harold Lloyd—Associated Exhibitors super attraction at the Mark Strand Theatre was less than half finished when Joseph Plunkett, managing director, announced the continuation of the run during a second week. Hence "Grandma's Boy," which opened on Broadway September 3, is still there.

"The house has been packed every afternoon and every night since the engagement began," declares Mr. Plunkett. "The attendance has smashed—not merely broken—the record for this time of the year. It may have done more than that. I shall have to wait for the complete figures before I can tell the extent of this Harold Lloyd triumph. It is astounding."

Metro Purchases Play

"The Famous Mrs. Fair," the successful drama which was one of the outstanding hits of the New York stage two seasons ago, has been purchased for production as a motion picture, to be directed by Fred Niblo and released by Metro Pictures Corporation. It will be the second of a series of four photoplays, presented by Louis B. Mayer, which Mr. Niblo will direct for distribution by Metro.

New Picture Goes to Playgoers

Officials of Attractions Distributing Corporation, have announced that that organization has placed its forthcoming feature, "The Man and the Moment," from the novel of that name by Elinor Glyn, with Playgoers Pictures for handling. B. P. Schulberg is president, and J. G. Bachmann, treasurer of Attractions.

Begins Producing

J. Ray Friedgen, who has been identified with many notable screen successes in the past ten years, has entered the ranks of producers on his own account as president of Efanem Photoplays, Inc., a New York corporation. His first production, "When the Cows Come Home," has just been completed.

Goes to Arkansas

Arthur Swanke, former Milwaukee advertising man, later advertising manager of the Palace, Hippodrome and Rialto theatres of Fort Worth, Texas, is now exploitation and advertising man of the Rialto and Mission theatres in El Dorado, Arkansas.

First National Picture Finished

What is expected to be perhaps the finest of the seasons "Big Time" productions, says First National, has just been completed at the United Studios. Late this week marked the actual filming of the final scene in Guy Bates Post's second screen vehicle for First National release, "Omar, the Tentmaker," an adaptation of Richard Walton Tully's stage play of the same name that served Post on the speaking stage for over four years. "Omar, the Tentmaker" will follow "The Masquerader," and like its predecessor, was directed by James Young. It is a colorful story of Persia in the days when Omar Khayyam wrote the Rubaiyat.

What is said to be one of the strongest supporting casts ever assembled, was with Mr. Post on this picture. Virginia Brown Faire, Nigel de Bruliere, Noah Beery, Rose Dione, Patsy Ruth Miller, Douglas Gerrard, Brois Karloff, Maurice (Lefty) B. Flynn, Edward M. Kimball, Walter Long, Evelyn Selbis, John Gribner, Will Jim Hatton, George Rigas and Gordon Mullen played the leading roles.

Says Character Fits to a "T"

"West of Chicago," the Charles Jones production for Fox is packed with tense dramatic situations, it is said. The attempt of a rascally foreman to have the owner of the ranch where he works put out of the way, that he may get possession of the property, starts a train of quick-moving incidents.

Jones, according to reports, has never had a character that better fitted his personality. All of his

breezy dash and remarkable physical ability brought into play during the unfolding of the plot. The breadth of action suggested by the title is fully carried out in the scenes of this photoplay, Fox states. Conspicuous in the support of the virile star is charming Renee Adoree.

The story was written by George Scarborough, and the production was directed by Scott Dunlap and C. R. Wallace.

Royal Revels Are Shown in Picture

Marion Davies in "When Knighthood Was In Flower," Cosmopolitan's picturization of Charles Major's historical romance of the reign of King Henry VIII, opened Thursday night at the Criterion Theatre before a packed audience of film firstnighters who, it is said, by every clever device of theatric art, were transported back to the Tudor period of the picture.

The spectacular pageantry of kings and courts depicted so realistically on the silver screen, says Cosmopolitan, were reflected in the harmonious decorations of the theatre, so that the spectator might easily imagine himself in Hampton Court Palace personally witnessing the royal revels, and political and love intrigues of Bluff King Hal's court.

Milton Crandall Joins Hodkinson

Simultaneously with the announcement of the acquisition of Harry McDonald and J. Frank Shea by the W. W. Hodkinson Corporation comes the report that Milton Crandall, exploiteer, has been added to the department headed by McDonald to give special attention to productions which will go out as Hodkinson super-entertainment such as the Irene Castle Fashion Promenade now being offered exhibitors with Mrs. Castle's newest picture "Slim Shoulders." Other productions will have similar original methods of presentation to assist exhibitors in obtaining big receipts.

Crandall with that originality which has characterized his work in the field has already put in some exceptionally good exploitation stunts in the St. Louis territory in connection with the en-

Early Releases

Because, says F. B. O., of its excellent reception at the Capitol Theatre, New York, where it is this week completing its run, "The Hound of the Baskervilles," a screen version of the Sherlock Holmes novel of the same name, has been scheduled for early release by the Film Booking Offices of America, which is releasing this feature. This production will be offered to exhibitors early in October, and will follow "The Snowshoe Trail," starring Jane Novak, which is the current F. B. O. release.

"The Hound of the Baskervilles" will add to the variety of the F. B. O. feature program. The famous detective story will be the only mystery picture on the F. B. O. list and will reach the exhibitor at a time when there are practically no features of this type available, it is said.

Grauman Books Semon Comedies

Vitagraph's Los Angeles branch announces the booking of a series of Larry Semon comedies by Grauman's Million Dollar Theatre. Sid Grauman has signed for the series, which opens with "Golf." September 3-11 will be "Larry Semon Week" in Los Angeles. Forty-one Los Angeles theatres have booked Semon productions for that week.

"The Rubaiyat"

So many inquiries are reaching the offices of the Eastern Film Corporation relative to the releasing arrangements of "The Rubaiyat of Omar Khayyam," directed by Ferdinand Earle, that the company wishes to take the opportunity of stating that a definite announcement on the subject will be made after Labor Day.

Film Completed

Al St. John's first two-reel special comedy for Fall release has been completed, according to announcement by the Fox Film Corporation. It is called "All Wet," and a great part of the action takes place under water.

"Prisoner of Zenda" Praised

Substantiating the excellent impression registered by the Rex Ingram production for Metro, "The Prisoner of Zenda" at the Astor Theatre, New York, come expressions of congratulation to Mr. Ingram and Metro from various sections of the country where pre-release showings have been held.

Characteristic of these reports is one from P. F. Schwie of the Duluth Theatre Company who says: "We expected much and got even more from this picture which is worthy in every way of the creator and distributors of 'The Four Horsemen'."

The Better Film Committee of Atlanta, headed by Mrs. B. M. Boykin who is also president of the Atlanta Woman's Club, praised the cast, scenery and costuming, and the fact that it is true to text, unusual in conception and remarkable in stage setting and endorsing it as an "A-1 production and recommend its showing in every community."

Selling the Picture to the Public

By EPES WINTHROP SARGENT



Sixteen Year Old Boy Plans Campaign to Sell Way Down East to Full Houses

DOWN in Mendenhall, Miss., there is a sixteen-year-old boy who one of these days is going to be heard from. He is James F. Thamess, Jr., and he recently sent to Charles E. Moyer, of United Artists, his campaign on "Way Down East" at the Y. M. C. A. Theatre, D'Io.

The Y books the better class of attractions, but it does not make much of an effort to sell what it shows. James heard that they had booked the Griffith production and he itching to put it over the right way. He is still in school, but it was vacation time, and a year ago he put over "The Mark of Zorro" and enjoyed the work, so he hunted up the Y secretary, F. C. Wilcoxon and offered to do the publicity work. Mr. Wilcoxon was glad to accept the proffered aid.

Busy At Once

Nothing was at hand in the way of advertising matter, but the young man knew all about the release, so he went to work and advertised the coming of the picture in the leading county paper. He backed this with home-made window and tack cards reading, "Let's All Go. 'Way Down East,' Y. M. C. A., August 14-15."

He followed this with a really big accomplishment. The local ball team came on the field one afternoon with every man wearing a banner on his back for the attraction. Of course it was done "for the Y," and was easier than if worked by an independent house, but it was a clever stunt and it had D'Io and Mendenhall talking for a week.

Painted His Own

Still the advertising was non-existent, so James got some card inks and made up a new set of window announcements, carrying portraits of the stars and the producer cut from fan magazines. He used the barber shop ceiling cards, and in both towns he had empty boxes on the street with signs on inside, bottom and outside signs asking the passer not to look within—which of course they did.

By this time the advertising had come along, and post cards and heralds were mailed into a number of the surrounding towns. Then he talked the stationer into a window hookup, using slates in anticipation of the opening of the school season. The text was "Slates carry a written message. 'Way Down East' carries a living message of good cheer to all those who see this wonderful entertainment."

Used Street Cars

He used a minimum of newspaper display because the "Y" had been doing no advertising at all and any display was large through lack of earlier competition. A two-eights was as good as a half page.

The opening day a bannered interurban car told the outlying towns that the picture was on display.

It was not a part of his job, but when he found that no effort had been made toward getting a musical accompaniment, he rustled a band of four pieces, and in default of the musical score told the impromptu leader about what he wanted, as he had seen the production at Jackson.

The first day it rained in torrents and the second day was not only election, but a big funeral threatened business, yet they packed the house both days and broke all records.

Good Work

This would be good work done by an agent of experience, but when it is considered that it was planned and carried out by a sixteen-year-old school boy, it shames some of the older exhibitors who complain that they cannot exploit. This youngster got it over in a town of less than one thousand population.

And we are proud to take some small part of the credit, for he writes Moyer:

If any of this is good enough to find its way into the trade papers, please send an account to Mr. Sargent's Department in the MOVING PICTURE WORLD. I am a consistent reader of his columns and from them and his book, Picture Theatre Advertising, is really where I got started.

Interior Exploitation

H. B. Garner, of the Casino Theatre, Lakeland, Fla., took his snow lobby inside the house for "I Am the Law." On the last night show before the feature opened, the house lights went on green, a load of ice was dumped into the fan duct and about a bushel of finely cut snow was thrown into the blowers.

It came as a surprise and the audience went out talking of the novel stunt, with the result that the receipts for the Curwood feature climbed surprisingly. The surprise element was the big angle of the idea, but there was also the suggestion that he must be going to all this trouble for a worthwhile picture.

Hooked Up Pickles to Mr. Snell's Show

You can't always tell when your advertising bread upon the waters will be washed back buttered up and with brown sugar on it.

A. L. Snell, of the Imperial theatre, Gadsden, Ala., was among those sold by Lem Stewart on the idea of Paramount hustling at the recent convention of Southern Enterprises managers. He uses the back of his personal automobile as a special stand for Paramount arguments.

Recently he had a sign reading that "Paramount means the best Pictures," with the added information that the Imperial had them. A few days later a local grocer came out with an entire window of Paramount Pickles and a sign which read: "If Paramount pictures which are shown at the Imperial theatre, are the best pictures, then Paramount Pickles are the best pickles."

The grocer was clever enough to see that Mr. Snell was working for him if he worked for the manager, and the hook-up came as a surprise to Mr. Snell.

Red Ink

Max Rosenfield, the Golem prevaricator, takes an entire sheet of nice white paper to announce that Leslie Whelan, Paramounter, red inked the front page of a paper in Petersburg, Va., to announce the coming of Gloria Swanson. Max opines that this is the biggest jog the city has sustained since the newspapers printed the story of Lee's surrender. That's an awful slam at Petersburg. Anyhow, it goes to show that the red ink extra has not been forgotten. Gloria was playing in "Beyond the Rocks" at the Palace Theatre.



A Paramount Release.

HOW O. T. TAYLOR PUT OVER "LEADING CITIZEN"

Note how the side stands and the centre panel are matched as to shape to get uniformity of display in the lobby of the Weir Theatre, Aberdeen, Wash. The central panel is illuminated, the current being led into the device from the ceiling.

Igloo on Wheels a Topeka Exploit

E. D. Keilman, of the Grand Theatre, Topeka, writes that he made enough money out of "Nanook of the North" to pay off the losses on several weeks of poor business in the summer. He put out a float with a boy dressed in furs, posing beside a realistic igloo, and he got illustrations both for that and his prologue, which apparently used the same igloo, making a double use of an effective property.

The Topeka theatres were down to the last gasp in a hot summer and Mr. Keilman figured that if he could get them coming it would be with a cool play, so he picked out Nanook, and his faith was more than justified.

He offers the opinion that he was the first to play Nanook as a feature instead of as a filler. In this he is wrong. Most houses playing this production have capitalized the ice and snow, playing it above the longer subject, and one or two houses have even used the float idea for street exploitation. Mr. Keilman makes no new record, but he assuredly held his own.

Huh!

Bill Johnson, Lem Stewart's deputy in the Texas section of Southern Enterprises, with a desk in Dallas, starts off a story with "Men in shirt sleeves stood in front of the Hippodrome theatre, Ft. Worth, during the run of the picture, Over the Border, and actually shivered because of the psychological effect Manager Gould's snow storm had upon them."

We'll admit that Bill possesses imagination without arguing the matter. He has.

Took Lobby Showing to Sister Theatre

Because the Savoy Theatre was temporarily closed for renovation, Roy L. Smart, of Anniston, Ala., decided that it might as well work for the sister house, and he made a fine display for Constance Talmadge in "Polly of the Follies," which was to be played at the Noble Theatre.

He made a false proscenium with lattice work and then filled in the opening with cutouts of dancing girls against some wood flippers, lettering the title on a banner which



A Pathé Release

MAKING A PROLOGUE AND A FLOAT OF THE SAME IDEA

E. D. Keilmann, of the Grand Theatre, Topeka, made an igloo for "Nanook of the North" and used it on a float for a ballyhoo and then took it inside and made it the basis of his prologue, getting double use of the material and more than twice the effect.

was placed in front of the display to serve as a mask for the temporary footlights.

It cost him \$8.75 to get up this eye-catcher and it put up business to a little more than a third above the average.

The same idea can be modified for lobby work in the house in which a picture is shown by cutting entrances in the lattice work where the opening is sufficiently large. The floor banner will in itself be enough of a novelty to get attention.

Free Perambulators

Serialization of "The Masqueraders" in one of the Dallas newspapers gave the Hope Theatre the advantage of thirty-five distribution autos for perambulators.

The campaign was started without mention of the presentation of the play at the Hope, and the story was started before the theatre advertising was placed over the signs announcing the start of the serial.

Vari Colored Lights Helped a Vitagraph

J. H. Edgar Hart coppered the solid color lobby by going to the other extreme for The Shiek's Wife at the Palace theatre, El Paso, Texas. He dipped his lights blue, mauve, yellow, pink, green and orange and put them all through the lobby and under the marquise. It was so different that it would have made a display by itself, but he added some oriental arches at the street line, with the title lettered in gold.

In his general advertising he was careful to sell the European origin of the picture and to get interest through a comparison with The Sheik and other American-produced plays with desert settings. He did not argue that he could not sell it because it had no American stars. He told himself he could sell it for that very reason, and a twenty per cent. increase on a fifteen dollar investment speaks for itself.

Goes to the Dogs for Exploitation

Putting over "Sonny" at the Orpheum Theatre, Boston, Hal Olver, First National exploiter, bought a collie pup for \$18 of the firm's money, used it for a nine day window stunt, and tied the pup to a circulation stunt engineered in the Advertiser, whereby the dog was given to some reader. That meant a nine day showing and 150 inches of reading matter at a cost of eighteen dollars, which is reasonably cheap.

3,000 Window Cards

In addition Olver put out 3,000 cards reading: "Mother and 'Sonny' Week," with the additional information that "Sonny buys his shoes here" or whatever would fit the store. Corset shops and beauty parlors merely stated that "Sonny" was at the Orpheum on the specified dates. With smaller advertisements than usual, the picture was put over at an exploitation cost of \$59.50 to the third best business the house has done since Loew took it over.

It should be added that the pup was supposed to be the son of the dog used in "Sonny."



A First National Release

USING THE LOBBY OF ONE HOUSE TO ADVERTISE ANOTHER

Roy Smart, of Anniston, Ala., took advantage of the temporary closing of the Savoy Theatre to put over Constance Talmadge in "Polly of the Follies" at the Noble Theatre. This can be worked in a live lobby mornings, and will help to make sales for this popular production.



A Paramount Release.

MAKING A 24-SHEET BRING IN AN INCREASED BUSINESS

Clayton Tunstall, of the Rialto Theatre, Chickasha, Okla., worked this stunt twice with good results. This is a cutout from the 24-sheet on "The Woman Who Walked Alone," and it brought an additional ten per cent. Note the reflector on the marquee.

Lobby Lizards See Thrills on Screen

Something in lobby work was installed in the Madison Theatre, Peoria, lately in the shape of a thrill recorder, first worked on "One Clear Call."

The description sent in lacks all of the essential details, but it seems to be a column of mercury operated in a tube by means of compressed air. It is supposed to register the thrill on the screen for the benefit of the picture shoppers: the higher the column, the greater the thrill.

According to the ingenious press agent, the operator works the air pressure from the booth to accord with the picture being screened. You do not have to be as particular as all this, but you can make it something to be talked about for a time long enough to bring back the cost of the device.

A dial indicator, worked by a cord and counterweight would probably be just as good and a great deal cheaper. The mercury column was probably put in to make it look a little more scientific.

Whether your theatre permits an attractive lobby display or not on *The Loves of Pharaoh*, do not neglect the advertising possibilities of mild incense burning within the theatre, foyer or lobby.

"Smell" is a sense that does not rank as high intellectually as the senses of the ear and the eye.

But the sense of smell is more emotional and stirs the imagination more deeply than either seeing or hearing.

Whet the appetite, stir the imaginations of your prospects for the magnificent Egyptian *LOVES OF PHARAOH*, and you'll enjoy additional success as well as increased word of mouth advertising.

Lem L. Stewart, in a special bulletin to Southern Enterprises managers.

Threw Money Away

The Arrow Film Corporation has been having a lot of fun lately advertising "The Innocent Cheat."

Small baggage tags were printed up with the statement that "You throw money away" unless you book the Arrow production at once. Pennies were attached to the cord with a dab of sealing wax and these novelties were thrown out, one at a time, from the window of the office into the group of exhibitors gathered below. Several exhibitors were hurt in the scrambles for the cards.

This idea, which was devised by C. R. Seelye, general manager of the New York Arrow Exchange, will give a change from the balloon-passes idea. Throw a couple of dollars off the roof of some tall building at an announced time and you will have the entire population waiting below. Throw in a few dimes and quarters.

Boosted a Tenth on a Six-Sheet Cutout

Sometimes a small stunt will put a picture over. For "Reported Missing," Clayton Tunstall, of the Rialto Theatre, Chickasha, Okla., used part of a 24-sheet cutout in front of the house. Just above this he placed Owen Moore's portrait in a real life preserver and surrounded this with a pasteboard circle lettered with the title and star. A reflector on one of the marquee lights was centred on this upper display.

It was not much of a stunt, but he put business over for a ten percent. boost and a ten per cent. boost these days is as welcome as a mint julep.

It All Depends

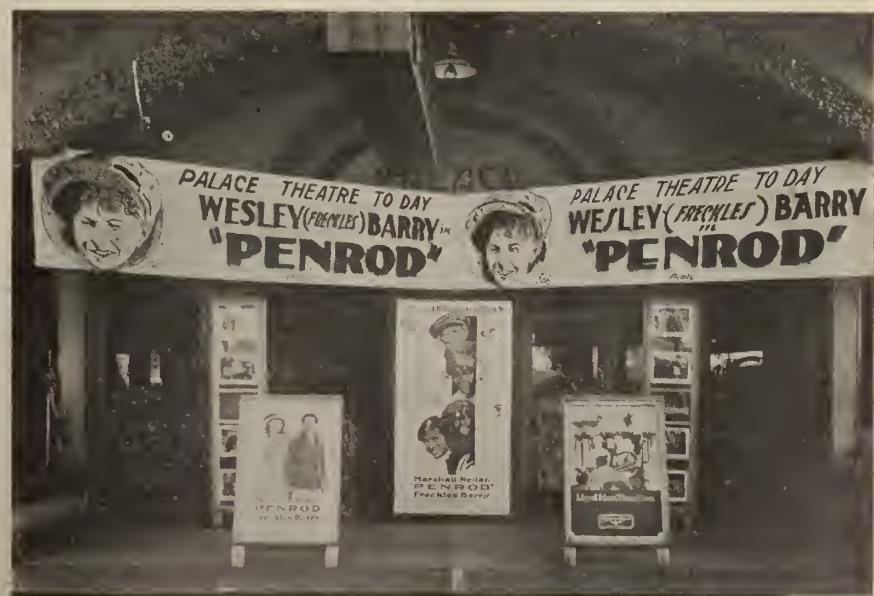
Exploitation does not always mean spending a lot of money. Often a couple of dollars will get more coin than a fifty dollar investment if it is handled right. Tunstall liked the poster, so he played it up and found that his patrons shared his impression.

It worked so well that Tunstall took a repeat on "The Woman Who Walked Alone," making his cut from the 24-sheet, and getting the same result. He cannot keep it up without changing pace, but it will work for a time.

Boys and Noise

Boys and noise were the keynotes of Earl Settle's campaign when "Penrod" came to the Palace Theatre, McAlester, Okla. Settle loaded the kids on an automobile and they supplied the noise. To help along, he gave them all a plentiful supply of iodine freckles and a pass before he put them on the truck. The freckles helped the ballyhoo and the passes gave the kids increased yelling powers.

Settle used a different rig for his lobby banners. He employed two placed V-shape, with the point of the V at the rear. As the banners were inside the lobby line this gave more publicity to the strips than one banner straight across, since the passers-by got it at a glance instead of having to follow the banner along. We do not recall having seen it done just this way before, and pass the idea along because it is good.



A First National Release.

SLANTING THE BANNERS ON AN INSIDE LOBBY HELPS

They are easier to read from the street, and are better than the straight sign. This placement is the idea of Earl Settle, of the Palace Theatre, McAlester, Okla., and shows the dress for Barry in "Penrod." It got extra business.

Beall Makes Cleanup on Griffith Release

Ray Beall, of the Imperial Theatre, Charlotte, N. C., made a campaign on "Orphans of the Storm," which put this picture over to a big extra business on a five-day run which omitted both Saturday and Sunday, the picture opening on Monday and closing on Friday. He did better than one-third above the average "book" for those five days, and did it at a cost of only \$60, making his own lobby display and driving hard an exploitation, which did not cost much.

The lobby is shown in the accompanying cut. The central structure is supposed to be the Bastile and was done in grey, with white mortar. The cutouts in the windows on either side are from the one and three sheets. The side pieces show the square before the prison, with a mob painted on, and the houses were done in brown. The guillotine is built up of wood, with a cutout from the six sheet and retouched. In this, Mother Frochard is supposed to be the executioner. The knife is silvered with red splashes to suggest blood on the cutting edge. The clouds are dark grey sateen, to suggest an overcast, gloomy sky, while the figure of Danton, which was not available on the paper, was cut out and painted by Mr. Beall.

He started with the "three kisses" teaser from the press sheet, using it in three parts, single column and scattering, then hooking-up with the full display across two columns. This was done a week in advance of the date and at the same time ones and window cards were posted and placed.

Three thousand throwaways were placed in automobiles and handed out by the ushers on the street, and three thousand heralds were used for the departing audiences.

A special showing was given the day before the opening, which brought nearly a column in each paper on the opening day, and representative citizens were also invited to the private screening.

Street cars were bannered and an empty car was specially decorated and used to pull in from the outlying towns, while a banner was stretched across the main street and an A board perambulator was kept out.



A United Artists Release.

THE GUILLOTINE WILL GET YOU IF YOU DON'T WATCH OUT

Imperial Theatre, Charlotte, N. C. This is mostly hand painting done by the manager himself, and it was only one of a number of stunts worked on this picture.

The car stunt was contributed by one of the street railway men who held a season pass.

With a Monday to Friday showing the engagement showed a better financial return than most towns gave on a better booking, because Mr. Beall kept pushing it along for thirteen days, never stopping until the cans were ready to be returned to the express office.

Played His Luck

Down South the window displays for the United Cigar stores are shilled from point to point over a circuit. In Columbia, S. C., one display had been shipped out and the next had not arrived, so Warren Irvin, of the Imperial Theatre, persuaded the manager to let him have

the space and bridge the gap. It took a little argument, but he got it.

Sixteen stills and a window card brought better results than any other display Mr. Irvin has ever had, for the United picks its locations very carefully and this was the star corner in town.

The attraction was "Borderland," which was having its first showing in the Southern Enterprises territory, and freak exploitation could not be used on a story of this description, so the window came in especially handy.

Extra newspaper space was used to gain additional readers on the unusual type of story and business climbed up in spite of the opposition of a super feature which had been vigorously campaigned.

Including the newspaper spaces the extra cost was only \$12 for a strong increase in attendance.

Got 'Smilin' Through' Linked to Display

The Strand Theatre, Binghamton, N. Y., worked a capital hook-up idea on Norma Talmadge in "Smilin' Through." The straight telephone hook-up has been recorded before. It has worked in all sections of the country.

Binghamton went a bit further and persuaded the telephone people to make a display with them in a candy store window.

In back were the 11 by 22s and other advertising matter for Miss Talmadge and a back card reading: "Let your voice have a smile. It wins friends and makes others happy, so let your messages come 'Smilin' Through.'" Maybe that will work in Binghamton, but we can mention at least one suburban exchange where the bull-headed central is lucky to get off with her life instead of collecting smiles—but it reads all right.

Anyhow, in front was a display of the 167 parts which go to make up the telephone set, with bits of cable and other matters of interest, which served to draw a crowd, and when a man or woman comes to a dead stop in front of a window, it is easier to get them inside than where you have to halt them first, so the confectioner also took a profit.



A First National Release.

LINKED "SMILIN' THROUGH" TO THE TELEPHONE COMPANY

Binghamton, N. Y., got some telephone instruction along with Norma Talmadge exploitation and each display helped sell the other in the window of a well situated candy store. This is a good idea for other "voice" titles to employ.

Animated Blacksmith for Keaton Comedy

G. R. Stewart, of the Isis and America Theatres, Casper, Wyo., put Buster Keaton in "The Blacksmith" ahead of the five-reel feature, knowing that it would bring him the greater business, and to get it over he animated a cutout.

He took the head from a Keaton poster and supplied it with a body, which was set in back of a real anvil. The left arm held a tongs, which rested on the anvil, and the right apparently grasped the heavy sledge.

In reality the sledge was mounted on an extended handle and with the cutout as a fulcrum a small boy had no difficulty in pounding the surface of the anvil with the heavy head. A wheel and a couple of horseshoes completed the stage setting.



A First National Release

The Keaton Cutout

This gave both sound and motion for a lobby attractor and attracted more attention than could the largest stand of paper devised. It literally pounded the coin into the box office and Mr. Stewart can stand a lot of that sort of hammering.

Progressive

Just to get them in early, the Majestic Theatre, Kalamazoo, announced that at the first production of "Penrod" the admission price would be progressive. The first twenty-five boys in line got in free, the next quarter century paid a nickel, the next ten cents, the next fifteen and after that the regular twenty cent price went into effect. You can imagine the mob of kids the announcement drew.

Roy Tillson doubled for "Penrod" and "My Boy," which divided the week and used this to put over the split week with the juvenile rivals. Each boy in attendance on the first show was given a whistle with the injunction that it would be taken away from him if he did not blow it on the street after the show. That was an excess of caution.

Practical Presswork

H. A. Gillespie, of the Liberty Theatre, Yakima, Wash., is made the subject of a cartoon write-up in a recent issue of the Herald. Like the good press agent he is, he diverts what was intended as a general write-up to the ice cooled air in the Liberty, and puts over that hot weather argument.

But the interesting point is the editorial

explanation as to why Mr. Gillespie gets so much press stuff into the Herald. After explaining that he was early made a helper to his father, who has a sheet in a smaller town, the Herald editor goes on to reminisce of a time when the modern press on which the Herald is now published went wrong and for a few issues the old-fashioned hand press had to be worked to get an edition out.

Mr. Gillespie came over to help out and got a larger run than the rated capacity of the press when it was new. Since then he has been the white-haired boy around the Herald office, though the editor adds: "There are other reasons."

Brightly Colored

G. M. Phillips, of the Rialto Theatre, Atlanta, took the hotel scene in "Reckless Youth" as his lobby suggestion and made a very effective show.

From the centre of the ceiling he hung a large Japanese lantern, from which eight wires were stretched to the walls. On each wire were hung two smaller lanterns. The wires, themselves, were covered with twisted crepe paper, giving a canopy effect. Serpentine were also thrown over the wires and the objects about the lobby were sprinkled with confetti.

The result was gay and both eye and house-filling.

A Little Different

Working it on a slightly new angle, the exploitation man for First National around New York, arranged with a White Plains newspaper to help him pick ten women of local fame to be Constance Talmadge's guests at the first showing of "Polly of the Follies" at the Lynn Theatre.

According to the story, Miss Talmadge, herself, was to have come up, but sent her regrets, and the pressman substituted for her. The ten women were supposed to report their impressions to Miss Talmadge, via the paper, and this made the old stunt worth half a page.

Irish Prima Donna for Desert Feature

Niagara Falls, Ont., had a fashionable time lately when Fox's "Arabian Love" played the Webb Theatre. The Clifton hotel had as a guest, Miss Patricia O'Connor, the Irish prima donna, and they changed her nationality and made her the feature of an "Arabian Night" at the hotel and she also took part at a prologue in the theatre.

The stunt was advertised in the local and Buffalo papers, and the event attained an importance all out of proportion to the place of presentation, for the hotel put the stunt over in a large way as an advertisement, and the Webb trailed on the publicity.

Most live hotel managers will welcome a chance to jazz things up if they are properly approached, but they want something that will make good with their guests. They found this in the Arabian atmosphere of the title and play, and they were able to turn their ballroom into a fairyland.

Even in the small towns you can get a proportionate return, and add the hotel manager to the circulation manager of the newspapers as an advertising aid. Try it once, with "Arabian Love" or a similar desert play, then take an encore with some South Seas title and again whenever you can work a colorful entertainment.

Booked

It is years older than the picture business itself, but Mrs. Lillian Collins, of the Burke and Virginian Theatres, got out "What I Know About Women" for "The Sheik" and offered Valentino as the author. Of course, the inside pages were blank.

A new twist was mailing these out in an envelope marked: "Confidential—for married women only" and sending it to the flappers. This might have hurt the scheme in some places, but she knew her town, and she pulled in all but the bedridden.



A Pathé Release

USES A BIG PERAMBULATOR FOR A POPULAR SERIAL

Charles H. Barron, of the Kansas Theatre, Wichita, finds that Ruth Roland in "The Timber Queen" can sell as many tickets for him as the big features, so he makes just as much fuss as he can with souvenirs, perambulators and box office front.



A Paramount Release.

THIS GILDED CAGE WAS CONSTRUCTED OF LATHS

Bill Robson, Paramounteer, built it for the show window of a fashionable Pittsburgh store when Miss Swanson was shown at the Olympic and it was regarded as sufficient of a novelty to be a grace instead of a disgrace to the store.

Two Clowns Helped on Love's Boomerang

H. B. Clarke, of the Majestic theatre, Memphis, decided to play up the circus angle of "Love's Boomerang," and he hired two clowns to stick around the lobby and keep things jazzed up. They succeeded so well that the police had to be called on several occasions to keep the sidewalk cleared. The clowns cost \$21 and business was bettered something like \$150.

In addition to the clowns, the display included a circus layout on a platform. This was borrowed from a toy store for a credit card and was composed of the jointed animals which can be posed in all sorts of impossible postures. A ring was laid out with some of the animals performing their stunts while the remainder were waiting their turns. It gave emphasis to the sawdust angle of the story and helped to put over the placard which spoke of circus atmosphere.

Mr. Clarke says those sticks attached to the banners are boomerangs. We would like to bet him a box of cigars against a second-hand cigarette but that they will not boomerang, but they made the lobby looking interesting. A real boomerang looks more like a better L with a large curve instead of an angle, in case you wish to adapt the idea. Better cut them out of tin or compo board as they are mean things to cut from wood. They are widest at the curve and taper rather sharply toward the points. They will look more interesting than the flat sticks.

Going Some

When the international balloon contests were being held in the Middle West, George Schade, of Sandusky, kicked in with a contest of his own, sending out a flock of air bubbles, to some of which passes were tied.

One of the balloons with passes for "The Invisible Fear," came into the hands of Mrs. Grace Kearns, of Youngstown, 125 miles distant.

After Schade worked the newspapers for stories on the travels of the balloon, he sent Mrs. Kearns a dollar instead of the two seats, with the injunction to spend it only on First National pictures in her home town. The press stories were well worth the dollar.

A Neat Decoration Won a Hard Window

Bill Robson, the Paramounteer, knows that sometimes it is easier to get a difficult window with a good stunt than less valuable spaces with straight accessories, and when Gloria Swanson came to the Olympic theatre, Pittsburgh, in "Her Gilded Cage," he went after the best location in town.

The foundation was a bundle of lath and a bottom board, out of which he fabricated a cage, which was painted with gold paint. This was hung well to the rear of the window, against a black drape, with lighter drapery on the sides. Hidden spot lights were thrown upon the object.

The store had its dress department make a costume for the finest doll in stock and roughly approximated the costume for a lay figure in full size. This latter was placed to the left of the display, balanced by an ermine stole, thrown carelessly over a chair at the right. Both were also lighted by spots.

The frame down front gives the title, star and theatre in a neat lettering appropriate to the general air of the display, and it attracted more attention than a window filled with stills could have gained. Too many exploiters, when they go after a window, want it all. Bill knows that enough is plenty and gets in where others cannot enter.

Finds the Hook Up to "One Clear Call"

Some managers have complained that they could get no hook-up to "One Clear Call," overlooking the fact that the Klan rider was as good as a hook-up, but the Rialto Theatre, Tulsa, Okla., has located the right angle.

It landed the merchants on a hook-up on telephone numbers, "One Clear Call" on any number getting whatever the advertiser had to offer. Of course, they landed the telephone company, as well, for the display helped to make telephone business.



A Paramount Release.

THERE WAS SOMETHING FUNNY ABOUT THIS EXPLOITATION

There were two things: First, the clowns were funny, and those boomerangs are funnier still, but they helped pay the rent when H. B. Clarke played up the circus angle to put over "Love's Boomerang" in Memphis.

Roped in Title Is Good Selling Idea

A year or so ago the banner with Tom Mix's name spelled with lariat was a common stunt, but it was dropped and forgotten until it was revived the other day by Charles H. Amos, of the Strand theatre, Spartanburg. He used a couple of heads for decoration and then spelled out the star's name in quarter-inch rope.

It was a novelty again and did more to sell "For Big Stakes" than any amount of argument. It was backed up with a cutout from the six-sheet and with a pair of ones and some stills, but the rope lettering did the major part of the selling and provided a slightly banner at a very small cost.

In laying it out, use a board foundation and tack through the rope or use staples. Merely write out the legend and then follow the light outline with the rope. It is very little trouble and makes a big flash.

Built Up Posters Help Lobby Work

John W. Creamer, of the Strand theatre, Chillicothe, Mo., has been experimenting with built-up posters and sends in a pretty display for the U. P. Trail, which still seems to be going the rounds. It does not seem to be really safe to place a snow lobby design so close to the radiator top, but perhaps Mr. Creamer pins his faith to the coal strike.



A Hodgkinson Release

A Plain Lobby Frame

The basis of the display is a cutout from the one sheet mounted on eight-ply cardboard, which, Mr. Creamer explains, allows the figure to curl slightly, which helps the effect. There is a ground piece in front of the figures and the backing is simply a large sheet of news print paper, sketched in, with a "forest" of willow twigs.

The effect is very good and the use of news print paper cuts the cost very decidedly. Most web pressmen do not run the paper entirely off the roll, and the portion remaining can be had very cheaply if it is not given away. Where a display is to be used for only a day or two; it is plenty strong enough, and much cheaper than cloth.

Connie's Own Stage Earned Big Advance

Making a stage for "Polly of the Follies" put the business at the Modjeska theatre, Augusta, Ga., some two hundred dollars above the summer average.

Manager of theatres Frank J. Miller and

resident manager I. L. Shields, planned a twelve-foot stage for seven cutouts from the paper on the Constance Talmadge play, with a futuristic backing and a footlights through which illuminated the cutouts.

The figures were all taken from a single 24-sheet and gave a better idea of the variety of this story than could be told in words. A two hundred dollar jump down south in August means more than it would in cooler sections and it is to be taken that the idea is good as well as the star. Moreover it leaves a piece of display apparatus that will be useful in other stunts, so the original cost can be written off—and the original cost was reported to be well below ten dollars.

Street Cleaners Pushed a Feature

Even the street cleaners helped push "In the Name of the Law" to a cleanup when it played the Broadway Strand theatre, Detroit. Covered square cans are used in Detroit instead of the more common round cans and since it was "for the police," it was a simple matter to put every member of the street department solidly behind the title.



A Film Booking Office Release

Canning a Feature

This offers a suggestion to other managers, though it will require some argument to land the concession where the picture is not as closely related to municipal interest as is the F. B. O. feature.



A Fox Release.

ROPING THEM IN WITH MANILA SCRIPT TITLES

This is not new, but the idea has died down and is so old as to be new again. It was revived by Charles H. Amos, of the Strand Theatre, Spartanburg, S. C., and it attracted a great deal more attention than could be gained with the best painting.

Ideal Exploitation Sold Paramounttown

About the best exploitation idea for the Paramounttown short length comes from Warren Irvin, of the Imperial theatre, Columbia, S. C. The cut shows only part of the scheme as the star idea was extended to the underside of the marquee over the sidewalk.



A Paramount Release

A Clever Exploitation

Tinsel stars were made from compboard and on each was pasted a head of one of the Paramount stars shown in the picture. The largest star was placed over the box office and carried the head of May McAvoy, who was seen in "The Top of New York" as the second feature of the bill.

The idea made a splendid flash and brought increased business in the face of unusual opposition. It can be adapted to any form of lobby and extended to window displays.

They Paid Interest

Bill Robson, Pittsburgh Paramounter, who has not been figuring in the news of late, came forward with fake bonds for "The Bonded Woman." It was a six page railroad folder, with press book stuff inside, and done into the semblance of a bond on the front cover.

Selling Miss Compson Along Proper Lines

This is more nearly our idea of a good display for Betty Compson in "The Bonded Woman." It suggests at a glance the triangle of the girl, the man of the cities and the man of the isles. It is a revealing sort of cut and silently eloquent. It was planned for Loew's Palace Theatre, Washington. It uses the bromidic line about being her greatest triumph since "The Miracle Man," but it tells better than many other displays the theme of the story in a few well-written lines which merely supplement the cut. Novel points are the

not always respond. Down South Miss Compson seems to be putting herself over better than the reviewers can place her and she is rapidly coming to the front as a drawing card of magnitude. In such a case, the New York reviews are largely wasted and talk of the play itself would probably sell the play better than the criticisms.



A Paramount Release
A GOOD COMPSON AD

light rule work panel back of the head which breaks the bareness of the space without hurting the white space value, and the placement of the figures of the two men. You will note that each has his arms uplifted along the line which forms the sketchy actual triangle, so that the vision is carried from one essential point to the other. It may not mean a very great deal, but it helps more than is apparent at a glance on the general theory that it is better to do a thing properly than wrongly.



A Paramount Release

ANOTHER TREATMENT

The second example shows how the Century Theatre, Baltimore, used the same idea but shoved the cut over to one side with no material loss in effect. Very evidently this is taken from the plan book, but the copy used in Washington is better than that for the Baltimore space. The use of the New York press notices is relied upon to put this over, and the patron does

CHRISTMAS IS COMING

Probably you know that, but
DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for mid-summer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue
New York, N. Y.

Ruff Stuff Is Made From Plan Book Ad

Ralph Ruffner sends in a pretty half page made on the lines of a Universal Weekly display, plus a half tone. He had the layout adapted and then added the cut to give balance and attraction. And he worked it on a Paramount picture. At least Ruff credits the idea to the Universal, though the inset is common enough to be classed as public property. At any rate that is where Ruffner got the idea, and he gives credit. He sells very nicely a Pickford reissue. He offers it as "The year's biggest novelty, Mary Pickford, as she appeared twelve years ago in 'Going Straight' (when she was King Baggot's Leading Lady). The picture has been re-edited and interspersed with humorous and burlesque sub-titles calculated to send any audience into roars of laughter, despite the apparent serious-

ness of the story on the screen." That's our idea of selling a kidded reissue. It tells the patron just what to expect and he is not disappointed. It puts the idea over with precisely the right angle to make the greatest capital out of the idea. Another of Ruff's appeals is a four column drop of nearly fifteen inches for "The Top of New York." For this he could get no assistance from the exchange, so he used a sketch of the skyline of lower New York for a bottom piece, the signature at the top and a series of eight reverse circles for his eight program items, for they want a long show in Vancouver and they come to spend the evening. There is nothing but the title to offer, but it is presented so promisingly that Ruff writes they played to standing room all the week. One display for Meighan in "If You Believe It, It's So" carries the characteristic line: "The week's a total loss if you fail to visit the Capitol during this engagement." The town does not respond as readily to jazz writing as do most American cities, and Ruff wisely cuts out his bubbling lines and offers a more serious argument, though it is impossible for him to write the commonplace. His style of expression is too individual to be entirely repressed, but he manages to suit his enthusiasm to the temper of his clientele; a trait of immeasurable value.

—P. T. A.—

Praised by Paper

The local paper went out of its way to give Raymond B. Jones a puff for his poster portrait of Ethel Clayton in oils and gold flake when she was shown at the Orpheum Theatre, Topeka, Kans. Mr. Jones sends in a photograph of the poster, but the color values are all askew and it will not reproduce even as well as in the photograph—which is not saying much, for there is an utter lack of contrast in the flat print. This leads to the belief that the background is powdered with gold leaf which looks like a million dollars in the lobby, but less than thirty cents in the photograph. But the story offers a suggestion. If you can really paint—and Mr. Jones is clearly a good draftsman, try a gold background or gold and a rich green or heavy crimson. It will lighten up the picture like a spotlight and you will thank Mr. Jones for the suggestion. Another novel point seems to be cutting the letters to form the star's name out of cardboard and affixing them to the canvas, slightly raised. If you can handle the idea perhaps you can get as good a notice as Mr. Jones did. What pleases him

Crook or Parson, I Love You!



"WHILE SATAN SLEEPS"

A Paramount Release.

A CHARACTERISTIC RUFFNER HALF PAGE FROM VANCOUVER

most is the fact that he did not have to ask for a write up. The picture earned its own praise. Now and then a lobby painting will create more talk than half a dozen twenty-four sheet posters in a row. But don't make them common. Keep them for the extras.

—P. T. A.—

Los Angeles Artist Does the Impossible

Just when we had come to the conclusion that there was something in the climate of Los Angeles which ruined artists, comes the California theatre with a display for "The Tailor Made Man" which might have been drawn in Baltimore. This is 135 lines across four, and the artist has kept entirely away from all filigree work and flossy sketches, achieving a solid effect which helps to create the impression of a real success. Then the agent has planned his lines so as to use the space and still get the effect of white, since there is only small sizes of type and not a line of display



A United Artists Release

A GOOD LOS ANGELES AD

to detract from the announcement. The cut is a bit washy. It barely shows up, but the plug hat is what gets over to match the title and you can see that it is Ray if you look at it closely. A little art work on the cut would have aided considerably, but apart from that this display lives up to the rules of good workmanship as not one Los Angeles advertisement in a thousand does. It goes to show that it can be done if the artist will only work in with an intelligent agent. For the opening week Earle Hall Payne got three pages of hook-up. This is the hold over announcement, and, is as welcome as the breath of Spring after a hard winter. This sort of thing is encouraging. None of our money is being wasted in the Los Angeles papers, but it is depressing to see an entire town go wrong week after week as Los Angeles habitually does. There may even be hope for Grauman's now, but we shall have to be shown.

—P. T. A.—

Proposals on Cards Startled His Town

G. R. Stewart, of the American Theatre, Casper, Wyo., believes in shaking up his townsfolk now and then. He did it to the limit lately on a stunt for Max Linder in "Be My Wife." He had cards printed with the title on one side in a bold type ad, on the other "I was only joking. Come and

laugh. Max Linder (cut) in 'Be My Wife,' America Theatre, Sunday and Monday." The cut was the one in which Max is shown with his hair standing on end. These were distributed at the theatre as the house was emptying and on the streets in the intervals, the distributor being in evening clothes. He was careful to offer them only to women and with the one line side uppermost. Later on the local cutups got them and helped out by passing them on to others. Mr. Stewart also sends in a display advertisement in which he has adapted the classified advertising free ticket stunt to his own displays, arguing that what is good for the newspaper is just as good for his



A Fox Release

THE FREE TICKET IDEA

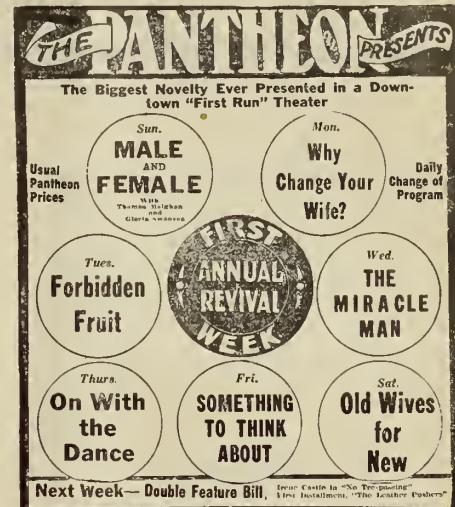
own advertisements. The panels at the lower portion of the display state that the persons named are entitled to one free admission on a specified date. One is good for the current day and one for the following day, and below is "Watch these coupons. You may be the next one." The names are taken at random from the telephone book. The exact wording of the coupon is: "This coupon will admit William Shaffer and one free of charge to the America Theatre Saturday night only, August 12." This means only one pair of seats a day, yet it gets the entire town reading the space, and they cannot read for names without seeing something about the show. This is a new angle on a familiar stunt, and a good one.

—P. T. A.—

Circled Features Get Individuality

There is little to this hundred lines by three from the Pantheon Theatre, Toledo, to draw the admiration of the artist. There is nothing artistic about it, but it puts over a week's attractions in three hundred lines and puts each over with the same emphasis. In a straight paneling, those at the top and bottom are apt to get more attention than the centre ones, and those at the top will get more attention than the bottom. Here you get the same impression on all seven attractions because the circles give each a white space display not possible with the same size type and evenly proportioned oblong panels. There is nothing artistic about the space, but it is a pretty display of advertising ability. Between the two we infinitely prefer advertising to art, and from the advertising angle this display is a capital model to follow. The display is for the revival of seven Paramounts which is the direct result of our prosperity campaign of some weeks ago. These time-tried hits are still being booked around and are cleaning up in most localities where they are used, for all seven are the type of play you wish to see again. This explains the "First

Annual Revival Week" of the central circle, which is put in reverse to gain contrast. The theory of working reverse here is sound, but in practise it works only where you get a black sufficiently good to make



Paramount Releases

BATTING ALL SEVEN OVER

it stand out. The main idea is to give extra prominence to the key announcement and at the same time to hold it away from the white circles. In theory this is good, but the ink was poor. Next time we think better results would accrue from the use of a heavier line around the circle. The Pantheon is a week stand, and handling seven attractions in as many days is evidently a new stunt for the agent, but he met the situation with one of the best solutions.

—P. T. A.—

Another Open Letter

H. W. Twyman, of the Lafayette Theatre, Charlottesville, Va., wanted to put over "Beyond the Rocks," so he took his usual space for an open letter telling his public all about the story and the author and the stars, and the fact that it was about to be published in book form and calling attention to the fact that he was playing it day and date with all of the large cities, which latter proves Mr. Twyman to be possessed of large imagination, for August 14-15 was most assuredly not the first run date in New York, Chicago and Los Angeles. We think this rather weakens his argument, since there must be some fans in town who know that this is not true. The open letter would have been better without this feature.

—P. T. A.—

Used Kiddie Clothes for Ballyhoo Window

W. C. Benson, of the Laurier Theatre, Woonsocket, R. I., stripped the window of a kiddie clothes shop for "Is Matrimony a Failure?" The cost was practically nothing, but it put the idea over better than his newspaper work because it made a real tie-up. He sends in a photograph, but the whites are too yellow to make a cut from and you don't really need a map. It is just a strip carrying the title, with a few stills on cards lettered for the theatre.

Mr. Benson also sends in some of his house programs, which is one of his specialties. He shows that it is still possible to get pretty ten and twelve point faces out of a job office if you kick long and hard enough. This is the third town from which he has sent in programs, and he always gets them right, though he has to fight the printers to achieve any result.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors.



Edited by A. Van Buren Powell

American Releasing

HIS WIFE'S HUSBAND. This production compares favorably with anything I've seen in a long time. A good story and excellent cast. A safe bet for almost any audience. Advertising; newspapers, lobby, billboards. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

MY OLD KENTUCKY HOME. Good picture; well liked. Advertising; three, six, one sheet, 8 x 10, 11 x 14, &c. Attendance; fair. Roy R. Willmon, Victory Theatre, Shawnee, Oklahoma.

SISTERS. Good plot with a good lesson. Advertising; regular. Patronage; usual. Attendance; fair. Roy R. Willmon, Victory Theatre, Shawnee, Oklahoma.

Associated Exhibitors

ROAD TO LONDON. This picture failed to draw even our regular patrons. Advertising; one sheet and newspaper. Attendance; poor. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

Equity

WHERE IS MY WANDERING BOY TONIGHT? If I said all the good things that have been said about "The Old Nest" and "Over The Hill" I would be expressing my opinion of this picture. I think it better than either one. Advertising; lobby, herald, one, slide. Patronage; mixed. Attendance; fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

F. B. O.

BEYOND THE RAINBOW. Splendid cast. A really fine production and one that should please all classes. Drew well. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

DUKE OF CHIMNEY BUTTE. Fred Stone little known here. Satisfactory entertainment. Advertising; ones, newspapers. Patronage; general. Attendance; fair. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

First National

BARNSTORMER. Polite language will not permit me to say just how poor this picture is. Profanity was invented for just such films as this. But as they won't print profanity I will say that this is the worst I've ever seen. Lay off of it; it is better to have a dark house. It starts nowhere and ends at the same place. J. H. Holerman, Auditorium Theatre, Dawson Springs, Kentucky.

CHILD THOU GAVEST ME. First class picture; you can't go wrong on this. Advertising; photos, ones, sixes, newspaper. Patronage; small town. Attendance; good. Geo. J. Tuston, Wonderland Theatre, Napanee, Canada.

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

DEUCE OF SPADES. Excellent Charles Ray to excellent business and the picture enjoyed a good week's run. The usual weekly advertising was used and a fine lobby display helped to put the picture over. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

GOOD REFERENCES. This is a very good program picture; it will not set the town to talking. Advertising; extra. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

LOTUS EATER. Very good picture. It has the advantage of being different from the ordinary. John Barrymore seldom acted to better advantage. Advertising; posters, newspapers, house programs. Patronage; country town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

LOVE, HONOR AND BEHAVE. Good five-reel comedy of Mack Sennett's. Pleased 100%. Advertising; three ones and newspapers. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

MOTHER O' MINE. Special cast. The picture was very pleasing and large audiences enjoyed it. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

MOTHER O' MINE. Pleased very well but print was in bad shape. If it was all there it would be a great picture. Patronage; small town. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

NOBODY. Just a fair program picture. Title is against it; no drawing power. Advertising; regular. Patronage; small town. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

PEACEFUL VALLEY. Fine picture of Charles Ray's. Pleased 100%. Advertising; threes, ones, newspaper. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

PENROD. A picture that pleased all who saw it. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre, Beautiful, Saranac Lake, New York.

SONNY. Excellent. Best we have had since "Smilin' Thru," which was a record breaker. Advertising; doubled. Patronage; best. Attendance; good. J. A. Floryno, Criterion Theatre, Macon, Georgia.

TEMPERAMENTAL WIFE. A good picture but nothing to enthuse about. Advertising; papers and posters. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F Hall, Grand George, New York.

TOL'ABLE DAVID. Very good. Barthelmes fine. Advertising; newspapers, program, posters. Patronage; country town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

TROUBLE. Good picture, for the entire family. Five reels, and a good box office attraction. Patronage; neighborhood. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

WOMAN HE MARRIED. Rather usual story but handled in a very pleasing manner. Miss Stewart should be put in a big picture to bring back her popularity. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

WOMAN'S PLACE. Story light, but quite amusing; on the whole a satisfactory picture. Advertising; newspapers, posters, house programs. Patronage; small town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

WONDERFUL THING. Story ordinary. The acting of Norma Talmadge superb; on the whole a good picture. Advertising; posters, newspapers, house programs. Patronage; country town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Fox

IRON TO GOLD. Fair program picture; Dustin Farnum fans will be satisfied. Patronage; small town. Attendance; fair. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

LITTLE MISS SMILES. This is the kind of picture they all like, and at the same time it is exactly what the exhibitors like. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Lander, Gem Theatre, Batesville, Ark.

PLAY SQUARE. A pleasing programme; fact that Walker was in "Over the Hill" helped this one. A good buy. Advertising; ones, paper, slide. Patronage; small town. Attendance; good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

QUEEN OF SHEBA. Did only a fair business but was the talk of the town, a credit to the Fox organization, local newspapers gave same an editorial, which is unusual. In the fall season I could pack the theatre with this, a shame to kill a picture like this now, but the producer always insists on dates—dates—they take them even though they want a percentage date. Advertising; billboards, newspapers. Patronage; mixed. Attendance; fair. J. S. Kallet, Strand Theatre, Rome, N. Y.

ROUGH DIAMOND. The best Tom Mix ever shown here—comedy—just Tom Mix kind. Advertising; billboard. Patronage; small town. Attendance; good. T. W. Cannon, Majestic Theatre, Greenfield, Tenn.

THUNDERCLAP. Good picture, little too long, but they will like it. My people complain about them being long all the time, just won't stand for padding of pictures. Plenty of action and good race. Advertising; big newspaper, six one sheet, slide, float. Patronage; small town. Attendance; fair. H. I. Perkins, Dixie Theatre, Bastrop, Texas.

UP AND GOING. Tom Mix is loosing out fast with my patrons. He does not get half the dough he should for the price we pay for him. Advertising; big. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Goldwyn

A TALE OF TWO WORLDS. Just the sort of picture for a mixed crowd, went over great with me and you can safely promise them something good. Advertising; newspaper, lobby and billboards. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, R. I.

BUNTY PULLS THE STRING. This was a substitute and if I thought I was going to get any more like this I would leave town before my patrons run me out. Patronage; mixed. Attendance; poor and glad of it. R. S. Moore, Gem Theatre, Snyder, Okla.

COME ON OVER. Pleased hundred percent, the best comedy I ever ran, plenty of pep in this picture. Advertising; lobby, newspaper. Patronage; mixed. Attendance; poor. O. W. Harris, Sapulpa, Okla.

EARTHBOUND. This picture was received by our audience as a very great picture since it teaches a very powerful lesson. Don't fail to book it. Advertising; one and three sheets and slide. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pa.

FOR THOSE WE LOVE. Walked out on it, crook story and my audience don't like them, it is just another picture, it is the first poor Goldwyn we have played. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

INVISIBLE POWER. Frank Lloyd Production. Found this picture harsh sometimes but pretty good taking it all the way through. Advertising; paper slides and photos. Patronage; middle class. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York

MAN WITH TWO MOTHERS. Good. Pleased hundred percent. Will stand boasting. O. W. Harris, Sapulpa, Okla.

THE SILVER HORDE. Although an old picture it gave good satisfaction. Several favorable comments and no complaints. Rex Beach's pictures always take here. Advertising; newspaper and lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, N. D.

WHEN ROMANCE RIDES. This picture was well liked by our audiences, but why I can't tell you as we (of the theatre) saw it. There was a lot of the good old "hokum" and a very ordinary production, slow and cumbersome in action, but they liked it and what they liked about it I can't tell you, so I was satisfied, but we cannot help but wonder why, when we starved to death on pictures as good as "The Good Provider" and others. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

WALL FLOWER. Miss Moore is well liked here. A good story. Pleased hundred percent. Advertising; good. O. W. Harris, St. Denis Theatre, Sapulpa, Okla.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Lindrud & Guettinger, Cochrane Theatre, as well as many other discriminating exhibitors, book their shows by the reports you send.

A tip is a tip, but a straight tip is a real tip.

Straight tips are the only sort to send in and as far as anyone has ever said, there is nothing in these columns that isn't a straight tip.

Let's make the reports even more useful. What do you want to know that isn't now in these reports? Would the type of town (as mining, agricultural, etc.) help any? Would the size (population) make it easier for you to apply reports to your own case? Anything else?

Straight From The Shoulder aims to be THE EXHIBITOR'S OWN TIP EXCHANGE. Come in with reports and come in with criticism.—VAN.

Wid Gunning, Inc.

THE MADNESS OF LOVE. Only fair entertainment. Advertising; one sheet, newspapers, electric sign. Attendance; poor. Patronage; general. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

Hodkinson

AT THE SIGN OF THE JACK O'LANDER. Very good program picture with good comedy parts. Pleased eighty percent here. No complaints. Good for any audience. Advertised; newspaper, lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, N. D.

CAMERON OF THE ROYAL MOUNTED. A very good picture. Had lots of favorable comments. Buy it, you won't go wrong. Advertising; billboard and newspapers. Patronage; high class. Attendance; fair. John A. Schwalin, Rialto theatre, Hamilton, Ohio.

FACE OF THE WORLD. At \$10 this picture was placed about right. Most distributors would have called it a special and asked \$25 for it. Then you would have had to take lots of time explaining to the public why the poorest pictures are called Specials and go at the highest prices. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

JANE AYRE. Fair picture, well acted. Not popular except with some who read the book. Advertising; usual. Patronage; mixed. Attendance; poor. J. A. Flourney, Criterion Theatre, Macon, Ga.

THE U. P. TRAIL. Just an ordinary program picture. Pleased some but too much rough acting for many. Advertising; ordinary. Patronage; rural. Attendance; very good. L. P. Frisbee, Community Theatre, Meredith, N. Y.

Metro

CONQUERING POWER. A corking good picture. Beautifully staged and perfectly acted picture. Pleased 100 per cent. Advertising; sixes, threes, ones and newspaper. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

I CAN EXPLAIN. Gareth Hughes. Neither Metro nor Hughes could explain this picture in a hundred years. This is the worst that our screen ever saw and if you have it bought, set it out, you will be money ahead. No story and the acting is awful, meant to be comedy, but every piece of business misses fire. Attendance; more than should have seen it for our good. Patronage; small town. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

PUPPETS OF FATE. Very good program picture that will satisfy. Attendance; fair. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Paramount

BACHELOR DADDY. Here you have the sweetest and best picture of the year. Everybody entirely satisfied. We want more like this. Advertising; one six, one three sheet, two ones, slides and program. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

CITY OF SILENT MEN. An excellent picture, pleased everyone. Photography very good, especially in interior prison scenes. Boost it strong and you will not regret it. Is equal to many specials. Advertising; ordinary. Patronage; rural. Attendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

DANGEROUS LIES. A high class society feature. No good for a mining district. Advertising; ones, photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

ENCHANTMENT. A distinct and pleasant surprise. It pleased thoroughly. First Marion Davies picture we ever had any luck with. It is good. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

EXCUSE MY DUST. Played this after reading comments of "Straight From the Shoulder Film Reports" and surely was not disappointed. Everybody pleased. We book all pictures this way now as it means satisfaction. Better be safe than sorry, especially in a small town. Come on all you good fellows and commit yourselves on what you have played for the betterment of the industry. Patronage; village and country. Attendance; fair. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

FIND THE WOMAN. Fair picture. A good mystery story. Advertising; regular. Patronage; mixed. Attendance; good. Fred R. Widenor, Opera House, Belvidere, New Jersey.

FOOTLIGHTS. A good society picture which will please. Elsie Ferguson plays part well. Advertising; ones, photos and three sheets. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, W. Virginia.

FOR THE DEFENSE. One of the best mystery dramas Miss Clayton has been starred in for months. Advertising; regular. Patronage; general. Attendance; light. H. J. Longaker, Howard Theatre, Alexandria, Minn.

GET-RICH-QUICK WALLINGFORD. A clever comedy drama that pleased those who saw it. Advertising; six, threes, ones, lobby and sidewalk painting. Patronage; small town. Attendance; fair. Jack W. Oglivie, Dixie Theatre, Wynona, Oklahoma.

HER FACE VALUE. A good, pleasing program picture. Wanda Hawley is always lovely to look upon and generally gives a satisfactory performance. This is fully up to her standard. Advertising; usual. Patronage; high class. Attendance; fair. W. E. Collins, Grand Theatre, Jonesboro, Arkansas.

IF YOU BELIEVE IT, IT'S SO. One of the best Meigham pictures released. Enjoyed by everybody. Advertising; lobby, newspapers, windows. Patronage; general. Attendance; very good. S. J. Chambers, Miller Theatre, Wichita, Kansas.

IS MATRIMONY A FAILURE? A really keen farce comedy that held up two nights against a strong tent show, it was really appreciated. Drew strong on girls and young people and a host of "Old Heads." Nothing big, but satisfied. Patronage; general. Attendance; fair. S. H. Blair, Majestic Theatre, Bellville, Kansas.

IS MATRIMONY A FAILURE? Fails to answer the question but provides some mighty fine comedy. Was well liked here. Advertising; newspaper, lobby, billboard and V. Pa. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

MAN FROM HOME. Good picture, wonderful photography. Kirkwood exceptionally human. A good picture in any locality. Advertising; newspaper, slides. Patronage; mixed. Attendance; good. C. L. Querrie, Palace Theatre, Toronto, Canada.

MALE AND FEMALE. Patrons raved about it. Some saw it twice. Book it and advertise heavy. Advertising; ones, threes, photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MAN UNCONQUERABLE. The unusualness of this picture is the outstanding feature. Holt's personality is very pleasing. Advertising; usual. Patronage; better class. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MAN UNCONQUERABLE. Jack fills the bill in a good South Sea Island story. It is tense and holds interest well. Photography good. Advertising; regular. Patronage; general. Attendance; just fair. H. J. Lougaker, Howard Theatre, Alexandria, Minnesota.

MISS LULU BETT. A very good production that pleased eighty-five percent; but lay off it if you expect to make money on it. They simply won't come to see it for some unknown reason. Advertising; heralds, newspapers, posters and mail list. Patronage; general. Attendance; rotten. S. H. Blair, Majestic Theatre, Bellville, Kansas.

NORTH OF RIO GRANDE. Bebe Daniels and Jack Holt. I don't like to see Bebe in this kind of a picture but it was pretty good. Don't pay too much for it because they did not spend much in making it. Patronage; mixed. Attendance; fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

NORTH OF RIO GRANDE. Jack Holt and Bebe Daniels drew fairly well but the picture did not come up to expectations from the patrons' viewpoint. Not bad but it could have been better. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MOVING PICTURE WORLD

Mr. Odom Speaks His Mind

Walter Odom, Dixie Theatre, Durant, Mississippi, says: "I feel that exhibitors all over the whole picture show world should take time and write your department information for exhibitors. This information is not for exhibitors alone, it goes to the picture producers; and when they read where some good brother exhibitor has sung the praises of a good picture, it puts new life into the picture maker."

"Self praise is no good. But when he sees it coming in from the reliable Straight From The Shoulder reporters, he knows that the praise is worth something, for it is not bought praise."

Never was there truer words spoken. Mr. Odom says the comments on bad pictures spur the producer to avoid errors. He's right. **MORE REPORTS MEAN BETTER BOOKINGS.**

NANCY FROM NOWHERE. A very good comedy drama. Patrons well pleased. Advertising; three, ones, slide. Patronage; mixed. Attendance; good. D. Buss, Star Theatre, Tonawanda, N. Y.

LET'S BE FASHIONABLE. Only fair program picture. In our opinion weakest one the star has made. Advertising; usual. Patronage; mixed. Attendance; very poor. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

OUR LEADING CITIZEN. The picture was well liked here. Well patronized. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ONE GLORIOUS DAY. A highbrow feature that will delight the better element and disappoint all others. Pleased fifty per cent. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

O'MALLEY OF THE MOUNTED. Pleased quite generally. About as good as I have seen Hart in. Advertising; regular. Patronage; small town. Attendance; good. A. La Valla, Community Theatre, Bethel Connecticut.

OVER THE BORDER. A good Royal Mounted Police story with plenty of snow to affect this hot weather. Plot, characterization and photography very good. Patronage; general. Attendance; good. H. J. Lougaker, Howard Theatre, Alexandria, Minnesota.

OVER THE BORDER. Good picture. Wonderful scenery. Patronage; mixed. Attendance; good. Mrs. J. B. Travelle, Placerville, California.

RIGHT TO LOVE. Mae Murray. Good picture which pleased the people. Good business. Patronage; general. Wm. Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Selznick

REPORTED MISSING. Here's one that will "make good" anywhere. Owen Moore is at his best in this role, and Tom Wilson kept the audience in a continuous roar. Advertising; newspapers, lobby, program. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

United Artists

DISRAELI. Exceptionally good picture that drew a number of people who never came before. However, the superb acting of George Arliss could not make the picture interesting for the "regulars." The average audience has not the mentality to enjoy such a picture. Unless your audience is exceptional, it will be over their heads. Patronage, small town. Attendance, good. A. LaValla, Community Theatre, Bethel, Connecticut.

Universal

ACROSS THE DEADLINE. Frank Mayo has won for himself a good following and this picture, I feel, pleases everyone. Patronage, best. Attendance, only fair. M. F. Schnibben, Opera House, Florence, South Carolina.

DANGEROUS LITTLE DEMON. If this little star continues to make pictures like the ones that she has made in the past three or four, every exhibitor can look for another drawing card like Constance Talmadge. This picture pleased 100 per cent., playing it on July Fourth and it was a wonderful holiday attraction. Advertising, usual. Patronage, every class. Attendance, wonderful. M. F. Schnibben, Opera House, Florence, South Carolina.

MAN TO MAN. This will please any audience. It is not a picture that will only appeal to lovers of Western drama, as it has an appeal that will reach out and get them all. It offers all the action and thrills that anyone wants. Patronage, all classes. Attendance, very good. M. F. Schnibben, Opera House, Florence, South Carolina.

Vitagraph

INNER CHAMBER. A well produced picture that will please the majority. Advertising, billboards, newspapers. Patronage, high class. Attendance, good. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

PRODIGAL JUDGE. I did a good business on this, second night better than usual so am led to believe my people liked it. I call it a mighty good picture. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

SHEIK'S WIFE. For me, the biggest piece of junk I've ever shown; patrons were all disappointed. Advertising, ones and threes. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Comedies

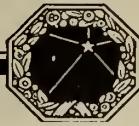
THE BOAT (First National). An excellent two-reel comedy; much better than the average but hardly worth the price. L. P. Frisbee, Community Theatre, Meredith, New York.

BRIGHT EYES (First National). Ben Turpin comedies go over fairly well for me, but this one is hardly up to the standard put out by that star. No fault of Turpin; the plot calls for too little action. Advertising, newspaper. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

CENTURY COMEDIES (Universal). These are excellent two-reel comedies; you can't get away from that. With us they're nearly as good as the Fox Sunshines. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

PROJECTION

By F. H. RICHARDSON



5

Sioux Falls, S. Dakota

From our old friend G. W. Bennewitz, Sioux Falls, South Dakota, comes a long, but remarkably excellent letter. I want you take-but-won't-give chaps who read this to hold a conference with yourselves and ask yourselves whether it would not be a blessing if all of you sent in letters along these lines. Unless you are utterly hopeless his letter will help you.

It will set you thinking along several helpful lines, and set you thinking in the right direction. Brother Bennewitz probably is no more capable than are you but he is NOT a tight-wad, with his knowledge.

He tries to (and does) help you. You, in turn, accept that help—or I hope you do—and give nothing in return. Wake up, get busy and help the profession which gives you your daily bread by contributing your mite.

The man in Battle Creek can perhaps contribute an idea which will help the man in Vancouver, San Diego, Tampa, and even in far-off New Zealand, Australia and other countries, and that, too, without in the least degree working injury to himself. He in fact does just the opposite, for his effort brightens his own brain and helps the profession he is vitally interested in.

Bennewitz suggests my trimming his letter. It can't be done, not even though it consumes an entire issue of our department. Here is what he says:

I am just finishing a general overhauling of the projection equipment here, taking in every thing from the main line feeders to the exhaust fan. Pulled down my motor generator set for the first time in five and one-half years that it has been in service, running ten and one-half hours a day. The commutator has never been dressed down and is as good as the day that it was installed. Have just installed the third set of brushes, getting a little better than two and one-half years of service out of each set.

Try This

Here is what I have been using on the commutator. I went to the butcher shop and got a piece of raw pig hide and scraped off all of the fat. I then let it dry out for a few days so that it would not be too oily. Another way is to take a light grade of canvas, shave a small amount of candle wax (do not use too much wax as it requires very little) evenly over the surface and lay it on the top of the lamp house until the wax is thoroughly melted into the canvas. I have had very good results when using either of the above.

Notice This

The outside motor bearing on the generator set was getting a little too hot and when I pulled out the armature I found the cause. Oil from the bearing had worked out along the shaft and was thrown by centrifugal force onto the field windings. This made the dust stick so that you could not blow it out with the bellows. This hindered proper ventilation of the motor, causing the armature to heat, transmitting the heat to the shaft and then to the bearing. After cleaning this out and reassembling it has given no trouble.

Uses Vacuum Cleaner

For cleaning out dust from a generator set, or carbon dust and ash from the lamp house use a vacuum cleaner. Preferably one with blower and suction attachments.

Good Dope

I have watched with interest the articles on the use of graphite on projector gears. The greatest fault has been improper use and impure graphite. When using graphite

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

on gears that are not inclosed they should be washed out at least once a week. Graphite will adhere to the gears better than oil and when improperly used will ruin a set of gears in a very short time, but when a good pure grade is properly used it can't be beat. Oil will keep the gears cleaner with less attention, owing to the fact that oil has a tendency to wash the gears to a certain extent. By all means use a graphite that is recommended by the manufacturer.

Texaco Oil Good

I have used several different brands of oil on projectors, with different results. But find that the Texaco oil is the best all around oil. This oil was recommended in the department some time ago. It is put out by the Texas Co., Port Arthur, Texas, and may be bought in one- and five-gallon sealed cans. When buying oil state the kind you want and see that you get what you ask for. The best way to buy it is in sealed cans. There then is no danger of getting a cheap, inferior oil.

Read This

In July 8th issue Friend Hilton told how to use the rewind to pull apart loose patches. Here are several things that must be kept in mind: 1. With a one-eighth or one-quarter H. P. motor you have a great pulling power. 2. With properly adjusted take-up the film is not taken up tight on the takeup reel. 3. Will Projectionists use common sense regarding the amount of tension they use. 4. The brake action is from one thousand to two thousand feet away from the pulling power if the film is not wound tight. 5. Damage to film from slipping.

I made the following test on a regular Simplex rewind, motor driven. I loosened eight patches in the following manner: Three from edge to center, two from center to sprocket holes, two from each edge to center, one from edge to sprocket hole on other side. I rewound this reel with my regular rewind brake tension with no results. I rewound it again adding 25 lbs. pressure to the regular tension, with the result that it pulled apart one patch, and that was the last one listed above. Next I took a two-thousand-foot reel of film from the take-up and started to rewind it with the 25 lbs. pressure added to regular tension.

As soon as the motor was started the film started to crawl showing what damage will be done if this practice is followed.

There are several film cleaning pads on the market that will pull apart loose patches as they clean the film, and will put the tension on the film at a point between the two reels, where it should be. But here we are again. Will they keep clean pads on them? We must keep in mind the fact that the less you come in contact with the film between the sprocket holes the better. This fact is borne throughout all projectors.

A Suggestion

The following is just a suggestion. I do not say that it will work, but it is possible. Make two sets of shoes, mounting one set on a base between the two reels on the rewind. Make guide rollers to guide the film over this set. Hinge the other set so that it will swing into place over the first set and apply tension to the upper set. This I think would work out O. K., but there are many things to work on, such as length of shoes, how to apply tension that is adjustable, guiding the film so as not to damage it.

Well, Richardson, I started this letter "Just a few lines," but my brakes need re-lining. I will let you do the eliminating.

Interesting Question

John FitzMaurice, Minneapolis, Minnesota, asks an interesting question. He says:

Have had an argument. Have a bet up and we have agreed to submit the matter to you for decision. The wager is a substantial one, hence we ask that you render an opinion strictly in accordance with the facts.

The question is: What is the relative area of the film photograph in the aperture of the projector and the image on the screen, and what is the relative proportion of light passing through the aperture and that received by the screen, or any portion of the screen. What we are discussing is the relative brilliancy of the photograph at the aperture and the image on the screen.

Friend FitzMaurice, the question you ask is an interesting one, and but for the last few words of it I could have confined my answer to the statement that the screen will receive all the light passing through the aperture, less (A) such loss as there may be through the projection lens not covering the entire beam—a portion of the light from the aperture being directed outside the lens. (B) the loss inherent in the projection lens itself, which is about four per cent. per surface of glass, not counting the two cemented surfaces, which lose about one-half of one per cent., plus about one-half of one per cent. per glass for absorption, and whatever light the rotating shutter may cut off—usually approximately fifty per cent.

To this must be added a certain absorption due to impurities in the atmosphere, which cannot even be estimated, since it is a highly variable factor.

What G. E. Says

However, this is not just what you want, I think. Your real question may best be answered by quoting verbatim from page 7 of Bulletin 33A, issued by the Engineering Department of the National Lamp Works of the General Electric Company, which is a treatise on motion picture projection with mazda lamps, which may be had, gratis, I believe, by addressing the National Lamp Works, Nela Park, Cleveland, Ohio. The work is by H. H. Magdick and C. E. Egger. The quotation is

"The area of the image on the screen in

motion picture theatres is usually from 25,000 to 60,000 times that of the print on the film. Moreover the projection lens absorbs some of the light, and nearly one-half of the remainder is absorbed by the rotating shutter, with the result that the quantity of light passing through a unit area of the film, when all of it is directed to the objective, must be from 70,000 to 170,000 times that received by each unit area of the screen."

Somewhat of a surprise to you all to be told that each unit of the "spot" is from 70,000 to 170,000 times as brilliant as each unit of the screen, what?

A Telegram

The following telegram speaks for itself. Friend Gelman is with the Dwyer Brothers & Company, Cincinnati:

Cincinnati, Ohio, August 29, 1922.

F. H. Richardson,
516 Fifth Avenue,
New York City.

Congratulations. Your Hand Book wonderful. Will be standard of world and deserves it.

J. Simplex Gelman.

He later supplemented the wire with a letter, excerpts from which read:

F. H. Richardson,
Moving Picture World,
515 Fifth Avenue, New York City.

Dear Richardson: New handbook of projection received. It certainly is all you claim it to be. You say it took two or three years of hard work to make it, and it certainly does look as though it took all of that.

There can be no question but that it is in a class by itself, and is the most complete book of its kind in existence. The writer feels sure it will long remain the peer of projectionists' reference books.

We wish to congratulate you upon your wonderful book, and trust you will enjoy the success your great effort deserves.

One cannot but feel thankful when such absolutely unsolicited commendations come. Friend Gelman is well known in the middle West, where he was for a long while a motion picture projectionist. The book is moving out fast and I am rather anxiously awaiting for the verdict of its purchasers. I feel that all commendations will be thoroughly honest, for one will hardly pay six dollars for a book and feel satisfied unless it really is good.

Tell Him Secret

Kenneth Brooks (at least it looks like it might be Brooks), Nelson Theatre, Fairmont, West Virginia, says:

Have obtained many excellent ideas from the department, though have never communicated therewith. Have one of your old handbooks; also have ordered a new one, but

LAST CALL FOR AUTOGRAPHED COPIES

of Richardson's new
4th Edition

HANDBOOK OF PROJECTION DON'T PUT IT OFF

Order before September 30, 1922

Price \$6.00 post paid

Chalmers Publishing
Company
516 Fifth Avenue, New York City

have not yet received it. Am getting anxious.

Have just installed a new Mazda equipment and must say it is great. I, however, have one trouble. Our local power plant is loaded very heavily, and we are unable to keep our amperage up to thirty, which, of course, does not add anything to screen brilliancy.

On Saturday nights it is much worse than at other times. Amperage then drops as low as twenty-six. I suppose there is nothing I can do to remedy this condition, but if there is please tell me the secret.

When everything is O. K. we get an excellent light, though the projection distance is 100 feet and we are handicapped by having lenses of too small diameter. I fear I will be unable to convince the manager of the advisability of purchasing lenses of larger diameter.

For Projectionist to Decide

Your manager will pay many times the price of the larger lenses if he does not

get them. It is a part of the duty of the projectionist to decide matters of this kind. Why does a manager employ a projectionist if he is unwilling to depend upon his judgment in matter pertaining to projection?

Do Not Understand

Many theatre managers do not understand the very simple proposition that a better screen presentation will bring added patronage to the box office, and if by clinging to improper lenses the screen image is injured to an extent which only causes the loss of the sale of one seat a day, that, at twenty-five cents per seat, means ninety-one (91) dollars a year, and surely under the conditions you are confronted with the injury to screen results will do all that and much more.

As to the matter of amperage, I would suggest that you write the manufacturer of the apparatus direct, and see if they can provide a current controlling device of wider range. That is your only hope, and I guess it's a busted reed before you ever start. However, try it anyhow.

The trouble is that the voltage drops, and from what you say I guess it is a drop at the power house. If not, then something is too small somewhere. Maybe it is wiring and maybe a transformer. Most likely it is the generators themselves, however, in which case only a current controlling device of wider range can help you.

S. M. P. E. Program

The fall meeting of the Society of Motion Picture Engineers will be held in Powers' Hotel, Rochester, New York, October 9 to 12, inclusive. The following titles of papers to be read has been received. It is only a portion of the proposed program.

A Motion Analyzer, by Dr. Hermann Kellner.

Accurate Methods for Expressing the Performance of Lenses, by Wilbur B. Rayton. A Demonstration Model for Showing Lens and Condenser Action in the Motion Picture Projector, by Sander Stark.

Practical Effects of Distance of Projection and Projection Angle, by F. H. Richardson.

A New Sensitometer for the Determining of Exposure in Positive Printing, by L. A. Jones and J. I. Crabtree.

Standard Dimensions and Characteristics of a New Film for Home Motion Picture Use, by Dr. C. E. K. Mees.

Standardization of Positive Density and Printing Exposure, by L. A. Jones.

A Good Start

We thus see that a good start is already made for a most interesting and instructive program. The attendance is expected to be very large.

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The House Manager Pays His Respects to the House Seating

THE house manager was listening to the organist rehearsing for the afternoon's performance when the boss slipped into the seat beside him and opened up with a tale of woe.

"I thought that new fellow down the street was bragging over his attendance until I sized up his show the other night. But, by golly, the pirate is telling the truth and is packing his house for every show. I wonder how he does it. We're running a better program, our music is better and we've a couple hundred more seats."

"I think I've an idea of where a part of the trouble lies," said the manager. "Let's see if we can figure out a solution."

"All right," said the owner who had been fidgeting around for the last few seconds. "Let's go over to the office where we can hold a comfortable clinic."

They adjourned to the office; the owner tilted back in his chair and produced the cigars. "Go to it," he said.

Said a Mouthful.

The manager grinned. "When you suggested that we come into the office and be comfortable, you said a mouthful and the joke of it is that you never knew it."

"Knew what?" queried the owner.

"That you had put your finger on one of the sore spots of your house," said the manager. "You could not sit still and think comfortably for five minutes in one of the seats in which you expect your patrons to enjoy the show and come back for more. When you want to give about as much attention to business as your patrons expect to be able to give to the screen, you find it necessary to occupy a chair that makes you feel thoroughly comfortable, and yet you calmly expect the audience to appreciate a program while they are squeezed into seats that are a cross between early Puritan architecture and one of the devilish designs of the Spanish inquisition."

"Gwan," said the owner. "Quit your crape hanging."

"I'm not doing any crape hanging," said the manager. "I'm simply trying to tell you that you have one extreme-

ly over-developed nerve to expect your patrons to stand for a chair that you cannot sit in yourself.

"Maybe it never struck you that people who come to this house find themselves mighty uncomfortable after the first half hour. But the patrons know it and they find a difference between viewing a fairly good show comfortably and attempting to enjoy a good one while every muscle in their body is getting more and more cramped and a lot of them finally decided on more comfort and less art and their tickets are coming out of the other fellow's cash register."

"Well, what would you do about it?" asked the owner.

"I would rip out every blamed one of the abominable desolations that are putting a crimp in your box office records and install really comfortable seats and while I was about it, I wouldn't try to see how many chairs I could crowd into the house either."

Primitive Introduction Method

"You remember the story about the boy who tried to grab so many cherries out of a jar that he could not get his hand out until he had let about half of them go. Well, you've been trying

Wendt's Sign Dope

Harold F. Wendt, managing director, Rivoli Theatre, Defiance, O., is not superstitious, yet has a strong belief in signs—and makes his own.

He has just written us as follows: Owners of small theatres, whose financial means are more limited than those of the large theatres, need not feel bad when the theatre across the street installs a large changeable letter sign. "Roll your own," as it were.

I couldn't see paying several hundred dollars for such a sign, but still wanted and needed one. At a total cost of slightly less than five dollars I constructed one that will stack up with the best of them. It is made of wood and shaped like a box with the front side open.

The inside is lined with asbestos. It is also wired with a series of lamps. Grooves carry small pieces of window glass measuring six by 12, which were gone over with white lead and stippled before dry so that a fine imitation of frosted glass resulted. The letters were then stenciled in and the background painted out with two coats of black paint. My sign carries two banks of 12 letters each.

It's a pippin' and attracts no little attention.

the same trick right here. You tried to see how many chairs you could get on one floor and, as a result, you've not only several rows down in front that nobody would ever take, but you've got your rows just as close together as the law will allow, so that everybody gets acquainted with everybody else by the primitive method of stepping on each other's feet and squashing each other's hats.

"Just take it for granted that you have some waste space in the house but that there is no earthly use in trying to fill it up with seating at so much per seat. Give plenty of room between the rows and when buying your seating try and get something both artistic and comfortable. But if you must make a compromise, make it in favor of comfort. When a man wants a straight jacket, his friends usually send him to an asylum and if anyone wants to be jammed and stepped on, he can get that kind of treatment on a trolley car for five cents and it's a wasteful expenditure of money to try to buy it from a theatre at about six times the price."

Competition Alters Circumstances

"Have a heart," said the owner. "Have you any idea what those seats cost us?"

"I don't know what they cost you originally," said the manager, "but I do know what they're costing you right now in lost admissions and that's the important point. That old seating paid for itself long ago. The seats were all right when you got them, but they're a decided liability now. The chances are that more than half the patrons realize the fact that they're the sole and only reason why they feel more tired after having seen a picture on your screen than on the other fellow's. Besides, you've got competition today and you can't get away with a lot of things that you could when you were the only show in this neighborhood. My advice is to get fewer chairs, get better ones and spread them out."

"You sure are rough on the bank account," said the owner, "but maybe there is something in what you say after all."

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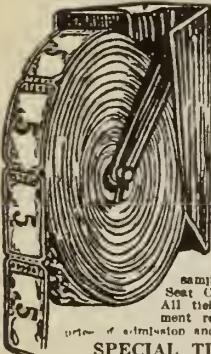
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Five Thousand	\$3.00
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Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

A Robert Morton and Simplexes Constitute Blue Mouse Features

WITH the opening of the Blue Mouse Theatre in Astoria, Oregon, August 12th, John Hamrick put into operation his fourth Blue Mouse house in the Northwest.

The theatre was erected on the site of the old Sunset building on a lot 50x120. It seats 628 and represents an investment of about \$35,000. The building is largely of concrete construction, simple and effective from the exterior, and is a little gem inside.

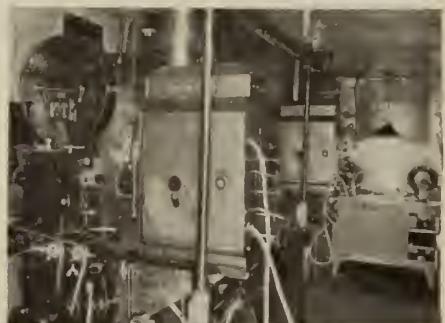
The color scheme is old-rose and French gray, with French gray air cushion opera chairs upholstered in Spanish blue leather. Specially designed old rose panels in silk stencil effects cover the walls, six artglass windows on either side, centre in these panels. At the top of each of the eight pilasters are bowls that flood the ceiling with diffused light.

The stage, which is twelve feet deep, twenty-two feet wide and eighteen feet high, is carpeted in special old rose carpet as are the aisles and foyer. Five layers of padding under the foyer and aisle carpets add to the luxury and comfort.

All Lights On Dimmers

The stage is equipped with footlights and border lights. Foyer lanterns and floor lamps were especially designed and are very effective. All lights in the house, theatre, foyer and orchestra room are on dimmers, the control of which can be operated automatically from the projection room, as is also curtain control.

The curtain is of rich velour, bordered with gold galoon and bearing the Blue Mouse monogram in gold. All drapes are also of old rose velours. The clock, directly above the centre of the stage, has its



face painted black and the numerals and hands white, which gives a radium effect when the lights are dimmed.

The seats are all on one floor, with two side aisles. Projection rooms are on the balcony floor, ladies' rest rooms and men's smoking rooms to the right and left of foyer. Ladies' rooms are handsomely equipped with reed furniture, upholstered in old rose velvet. Aisle lights under the arms of the opera chairs provide additional comfort to patrons when the house is dark. Exit signs are of art glass.

A Robert Morton Organ

A Robert Morton organ has been installed and organ grilles are in lattice effect, directly over the front aisle exits.

The projection room is equipped with two Simplex Projectors, Snaplite lenses and Transverters. A 12x16 screen is used.

The marquise extends over the entire front. Hanging flower baskets are suspended from it, and flower boxes extend across the front and sides at the top. Nine rows of electric lights furnish the illumination. Two changeable letter electric signs across the sides of the marquise, at top, give the name of the attraction, and a twenty-eight-foot sign, reading "Blue Mouse," is erected perpendicularly above the marquise.

The marble ticket booth in the centre of the lobby is of movable construction. It is lined with old rose velours and furnished with an automatic ticket machine. The floor of the lobby is of rubber tile, with aisle strips of rubber extending to the doors.

Distributing the Overhead

To the right of the lobby a little Film Shop, dealing in kodaks, helps to defray part of the overhead. To the left is the outside entrance to the manager's office on the balcony. F. C. O'Keefe, formerly of Billings, Montana, is manager.

A pressure ventilating system is used. All ushers, door men and attendants wear the regulation Blue Mouse uniforms. The entire atmosphere of the house is of quiet refinement.

The firm of B. F. Shearer, Inc., of Seattle, was placed in charge of hangings, drapes, special lighting fixtures and projection equipment. They have served Mr. Hamrick in this capacity for his houses in Seattle, Portland and Tacoma.

Since its opening the Astoria house has played to capacity.



THREE INTERESTING VIEWS OF BLUE MOUSE, ASTORIA, ORE.

Above, the Projection Room with its Simplex Projectors. Below, at left, the house, as seen from the stage. At right, the Women's Rest Room and its Reed Furniture.



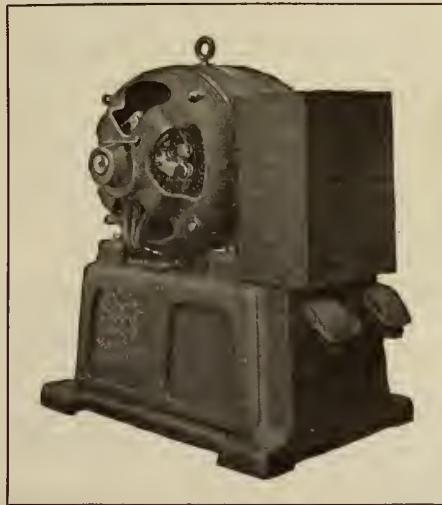
It's to their eyes you are selling!

EHE patrons of your theatre, the people who decide whether you are to be a failure or a success, whether your theatre or the "other theatre" is to be the leading one in town, make their decision on what they *see* — what they see on your screen.

Your imposing foyer with all its spaciousness, your soft plush carpet which gives that feeling of elegance and luxury, your courteous ushers, comfortable seats and music that ranges from soul soothing to soul stirring — all of them help you to please your patrons. But they are all incidental.

Only what you show on the screen is vital!

That is what makes them leave their comfortable homes to spend their hours with you. And what



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they see depends not only upon what pictures you select, but also on the light you use to project those pictures.

If you use the proper light, your pictures will show clearly and pleasantly. Or by improper light, you can

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tire their eyes with variations in intensity, flickers and "spots". And what otherwise would have been a pleasant evening is turned into a tiresome one.

The Wagner White-Light Converter provides from alternating current a clear, brilliant white light for projection. The light it furnishes is steady, even at change-over and is conveniently controlled.

We have made a study of this subject and have published it in book form. The title is "Light For Motion Picture Projection" and we would like to send you a copy of it. If you are at all interested in this vital subject, use the coupon below.

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No 'Bugs' Were in the Hallberg Equipment

In our issue of August 19 appeared an article entitled "Nanook, Made by Primitive Methods."

In describing Mr. Flaherty's outfit, a typographical error was made by which the Hallberg portable generating plant and portable projector was spelled "Hallbug."

This was particularly unfortunate, as anyone who has had any experience with these Hallberg outfits knows that there are no "bugs" associated with them.

The successful experience of Mr. Flaherty with his Hallberg apparatus constitutes a mighty fine testimonial to its ability to give wonderful service under very trying conditions.

Barbash Is Manager of Brooklyn Chester

L. Barbash has been appointed manager of the new Chester theatre, which opened September 7. The Chester seats one thousand, is located at 355 Chester street, in the East New York section of Brooklyn, and is one of the most attractive houses in that section.

Mr. Barbash will be assisted in his new duties by his son, Jack.

Picture Theatres Projected

SACRAMENTO, CALIF.—New Orpheum Theatre will be built here. Address Charles E. Bray, San Francisco, in charge Orpheum Circuit.

SOUTH COLTON, CALIF.—Fred Rhett and others will erect theatre at Seventh and L streets, with seating capacity of 300, exclusively for Mexican population.

WASHINGTON, D. C.—Cosmos Theatre Company plans to erect larger theatre and business building at northeast corner of 13th and E streets, to cost \$1,500,000. Theatre will have seating capacity of 2,400.

EUSTIS, FLA.—Eustis Theatre Company will erect new theatre.

NEW SMYRNA, FLA.—Howell Investment Company will erect theatre at Palmetto and Canal streets.

SHREVEPORT, LA.—A. De Latte has contract to erect new Stewart Theatre, with seating capacity of 1,000.

BALTIMORE, MD.—Irvington Theatre Company has plans by O. B. Wight, Munsey Building, for limestone moving picture theatre, 40 by 140 feet, to be erected at 4113-15 Frederick avenue, with seating capacity of 700, to cost \$70,000.

DETROIT, MICH.—Harry Brown and Samuel Stein, 591 Ferry avenue, have contract for theatre and store building to be erected at southeast corner La Salle avenue and Buchanan street for William A. Montgomery, 1652 Penobscot Building, to cost \$250,000.

KANSAS CITY, MO.—Washington Theatre Building Company, care G. P. Mack, 928 Scarritt Building, has plans by Victor J. De Foe and Maurice Carroll; 1125 Scarritt Building, for large theatre, store and office building.

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O. J. LAMBROTE—age 35—15 years' experience managing theatres now open for proposition to buy, lease or manage theatre. Have recently sold my interest in Temple Theatre, Mishawaka, Ind., which I built in 1915 and remodeled to one of the finest theatres in Northern Indiana in 1921. What have you? Address me: 108 North Spring St., Mishawaka, Ind.

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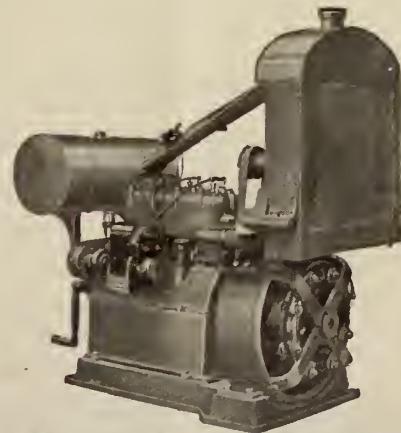
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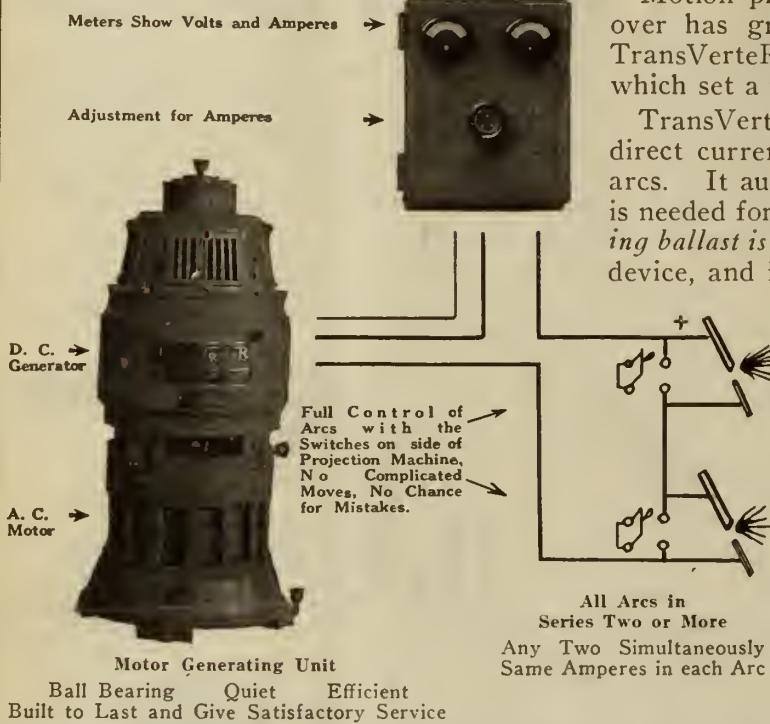
When writing give all information possible about the electrical requirements of your theatre in order that our Engineering Department can recommend the proper size and type plant.

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No. 515. Vol. XX.

THE CINEMA, LONDON, ENG.

THURSDAY, AUGUST 24, 1922

WHAT THE OPERATOR SHOULD KNOW ABOUT HIS PROJECTOR

By C. H. DAVIES,

(Late Cine-Technical Expert, International Committee of the American Y. M. C. A.)

In the last issue I urged the need—and it is a vital one—for raising the status of the cinema operator, or as I prefer to call him, projectionist. And in so doing, I pointed out that such improvement could, under present conditions, only come about as a result of initiative movement on the part of exhibitors. I say, with a knowledge born of many years' practical experience, that the most ruinously expensive encumbrance to any picture theatre is an incompetent, careless, or discontented projectionist. He can do more harm to business in one month than an inexperienced manager can accomplish in six. Managerial incapacity may damage the prestige of a house in the long run, but faulty projection is working havoc during every hour that the house is open.

Perhaps one of the most potent causes of imperfect projection is to be found in the brevity of time allowed for care and study of the projector, the veritable heart of the system. Sometimes the "operator" is called upon to do so many jobs around the theatre that he is led to neglect his own department, but more often he is disinclined to make more than a perfunctory study of the delicate and exacting piece of machinery upon which very largely rests the success or otherwise of the screen presentation. It is in the hope that a deeper interest may be aroused in the vital functions of the cine-mechanism, and that a fuller understanding of its character may lead to greater care and better pictorial presentation, that I pen these explanatory notes.

For the purpose of my first descriptive analysis, I propose to deal with the Power's No. 6. And I make that particular selection because actual experience has proved to me that it is one of the most perfect, reliable, and durable projectors on the market, if given a modicum of care and attention. Of the "hardy" qualities of the Power's No. 6 I was afforded striking evidence during my charge of the Cinematograph Section of the American Expeditionary Force, Y. M. C. A. Thirty-five of these machines were returned to me at the Base; most of them had been either buried in the trenches or under water, and all were more or less corroded into utter uselessness. Yet after I had taken apart, cleaned, repaired and re-assembled these machines, no fewer than 32 were returned to France and Russia in perfect running order.

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it is almost noiseless, and the travel of the film is not only more rapid but there is less strain on the perforations than with many other types. Careful study of this movement by means of Figures II and III will result in a clearer understanding of the chief function of a projector.

Second only in importance to the intermittent movement is the film feed, and an intelligent grasp of the principles underlying this will go far to minimize the chances of trouble while running. It will be understood, of course, that the purpose of the intermittent sprocket is to transmit the movement of cross and cam to the film in order that its travel may synchronize with the operation of the shutter. But the important work of the top and bottom feed sprockets is not usually so well appreciated. The condition of the top feed sprocket and its relationship to its rollers governs the feed to the intermittent action, and perfect engagement of the film is a sine qua non of "sweet" running. Adjustment of the gate springs to the exact pressure necessary to ensure smooth passage of the film without putting strain upon the edges of joins is a point calling for careful study. Films vary not only in thickness, but also in condition, and the extra trouble of adjusting the pressure to the film is well worth the while; it is not difficult, and it makes for good results on the screen.

The function of the "take-up" sprocket is important, and care in seeing that the film is firmly engaging and that the idler roller lies snug is time well spent. "Jumping" of the loop will thus be guarded against, and the possibility of failure of the take-up minimized. In the Power's No. 6 mechanism it will be found that the idler rollers are so arranged that pressure upon the moving film is obviated, while the adjustment is so fine that the rising of the film from the sprocket is practically an impossibility.

For the purpose of my first descriptive analysis, I propose to deal with the Power's No. 6. And I make that particular selection because actual experience has proved to me that it is one of the most perfect, reliable, and durable projectors on the market, if given a modicum of care and attention. Of the "hardy" qualities of the Power's No. 6 I was afforded striking evidence during my charge of the Cinematograph Section of the American Expeditionary Force, Y. M. C. A. Thirty-five of these machines were returned to me at the Base; most of them had been either buried in the trenches or under water, and all were more or less corroded into utter uselessness. Yet after I had taken apart, cleaned, repaired and re-assembled these machines, no fewer than 32 were returned to France and Russia in perfect running order.

A more searching test would scarcely be easy to find.

searching test would scarcely be easy to find. Figure 1 gives a general "close-up" of the Power's No. 6 from the gate aspect.

The constancy of motion of this machine is often remarked by those who use it, and the secret of this is in the intermittent movement, which differs greatly from the method usually employed. Within a grease-tight casing the driving element revolves; a cam of hardened steel, diamond in shape, which engages the pins of a cross mounted on the end of the intermittent spindle. The cross and pins are cut from one block of steel so that the pins remain fixedly in precise relation to the cam. The motion of cam and cross is so smooth and devoid of friction that

BETTER
PROJECTION
PAYS

5,000 POWER'S
SOLD IN THE
UNITED
KINGDOM

Moving Picture WORLD

Vol. 58, No. 5

SEPTEMBER 30, 1922

PRICE 25 CENTS



OCTOBER RELEASES

"ABOVE ALL LAW" Hamilton Production
"PINK GODS" with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton
"THE OLD HOMESTEAD" with Lionel Barrymore
"THE FACE IN THE FOG" with Lionel Barrymore
Created by Cosmopolitan
GEORGE MELFORD'S "Burning Sands" with Wanda Hawley and Milton Sills
WALLACE REID in "The Fighting '98" "THE COWBOY" AND THE LADY" with Mary Miles Minter and Tom Moore
GEORGE FITZMAURICE'S "To Have And To Hold" with Bert Lytell
and Bert Lytell

with THEODORE ROBERTS
GEORGE FAWCETT
T. ROY BARNES
HARRISON FORD
FRITZI RIDGWAY

Great Paramount Pictures

THE immortal drama that has brought tears and laughter from a thousand American hearts. All the old characters live again, and there are all the old thrills and a hundred new ones.

From the play by Denman Thompson. Adapted by Percy Poore Sheehan and Frank Woods. Scenario by Julien Josephson. Directed by James Cruze.

No 14

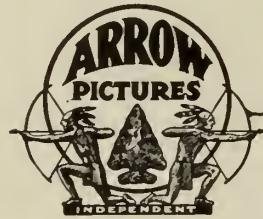
JESSE L. LASKY PRESENTS
"THE OLD HOMESTEAD"
A Paramount Picture

STANZON PLATE & LASEY CORPORATION

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. \$3 a year.



"PEACEFUL PETERS" MAY BE CONSIDERED AS BEING TYPICAL OF THE WILLIAM FAIRBANKS SERIES A CLEAN WHOLESOME PICTURE REPLETE WITH INCIDENT AND HEART INTEREST.— THE SORT OF PRODUCTION THAT BUILDS UP THEATRE PATRONAGE.

If you will buy your pictures in the open market to suit your individual needs, you will prosper. Don't bind yourself to any single producer or distributor. There are plenty of good independent pictures.

M. G. Schaeferberg

A Splendid Blend of Action and Romance!

"Peaceful Peters"
by W.C. Tuttle

ADAPTED FROM THE STORY "PEACEFUL" WHICH APPEARED IN SHORT STORIES OCTOBER, 1920

produced by
BEN WILSON



Available at Leading Independent Exchanges
ARROW FILM CORP. 220 West 42nd St. N.Y.
DISTRIBUTORS FOR UNITED KINGDOM
INTER-OCEAN PHOTOPLAYS LTD. 162 Wardour St., London

**Short Subjects
are Half
the Show**



No matter how good the feature picture, how fine the story, or how prominent the name of the star may be, such a picture is only half of a motion picture theatre program.



The other half is comprised of Short Subjects, such as the news reel, the scenic drama, the comedy, the specialties in short length.



You are entitled to a *whole* evening's entertainment, and will get it at theatres whose owners pay for high quality throughout their entire programs and give as careful thought to the Short Subjects as they do to the feature.



These conscientious exhibitors select their Short Subjects from this list of guaranteed entertainment-value motion pictures:

CHRISTIE COMEDIES
HAMILTON COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TORCHY COMEDIES
CAMEO COMEDIES
THE ADVENTURES OF
SHERLOCK HOLMES
By Conan Doyle
WILDERNESS TALES
By Robert C. Bruce
TONY SARG'S ALMANAC
EARL HURD COMEDIES
KINOGRAMS-NEWSWEEKLY
and
SHORT LENGTH SPECIALS



All the above may be identified by our trade-mark on posters and lobby-cards in theatre entrances. When you see it,

*Go In—It's the Sign of a
WHOLE Evening's Entertainment*



EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
EXECUTIVE OFFICES—NEW YORK

AIM AT THE 100% SHOW

"How many shows were saved last year by short subjects? How many exhibitors had to count on the comedy or novelty reel for the words of commendation that tell them when patrons are coming back again?

"Don't exercise the utmost of judgment and shrewd showmanship on the selection of your feature attraction now—and then decide to 'take a chance' on the short subjects as they come along.

"That's only half doing your job.

"Book short subjects that are worthy of it—then advertise them! There are opportunities here for creating a following that will bridge over many a weak offering."

Robert S. Welsh

EDITOR-IN-CHIEF
MOVING PICTURE WORLD.

EDUCATIONAL PICTURES have a following

Because their quality has been high and sustained through two years of successful distributing.

Because Educational pounds away with paid advertising in publications like THE SATURDAY EVENING POST and THE LADIES' HOME JOURNAL, telling 24,000,000 people constantly that good showmen present EDUCATIONAL PICTURES on their programs.

It pays to book EDUCATIONAL PICTURES and LET THE PUBLIC KNOW YOU HAVE THEM. Display our posters and lobby-cards prominently and talk about them in your newspaper advertising!

← THIS AD APPEARS IN

THE SATURDAY EVENING POST (October 7th Issue)
AND THE LADIES' HOME JOURNAL (November Issue)



EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

Syracuse Motion Pictures Co.
presents

Wyndham Standing *in* The Isle of Doubt

with GEORGE FAWCETT and DOROTHY MACKAILL
story by Derek Bram

Directed by Hamilton Smith
Photographed by Arthur Cadwell



Wyndham Standing, the star, George Fawcett, Dorothy Mackail and Warner Richmond. These are the central figures of "The Isle of Doubt."

It starts on Park Avenue and ends on a tropical island where a faithless wife makes her final choice between husband and lover. It combines the appeal of a society drama with the lure and adventure of the South Seas.

The Motion Picture News, September 2nd, says, "This is a picture much above the average of those released by the veteran producers. It possesses a cast of first water. Their names mean something when displayed in advertising."

The first of Playgoers Fall releases, now available.

PHYSICAL DISTRIBUTORS
FATHE EXCHANGE INC.

A PLAYGOERS PICTURE

FOREIGN REPRESENTATIVE
SIDNEY GARRETT



DEPENDABLE PICTURES

MORRIS KOHN, PRESIDENT

Announces

TILL WE MEET AGAIN

A WILLIAM CHRISTY CABANNE PRODUCTION

With a distinguished cast including
MAE MARSH

NORMAN KERRY *WALTER MILLER*
MARTHA MANSFIELD *JULIA SWAYNE GORDON* *J. BARNEY SHERRY*

*Adapted by Edmund Goulding
from a story by William Christy Cabanne*

Photographed by William Tuers

For Distribution
THROUGH

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS

PATHE EXCHANGE
INC.

LEE-BRADFORD CORPORATION
PRESENTS

'ORPHAN SALLY'

FEATURING

MAUD SYLVESTER
FLORA FINCH
SIDNEY MASON
AND
MARGARET BEECHER



THE EXPERIENCES
OF AN ORPHAN
WHO BECAME
TIRED OF LIFE
ON A FARM
AND VISITED THE
GREAT WHITE WAY

PRODUCED BY
NEW SUPERIOR
PRODUCTIONS INC.
LEWIS HOPKINS ROGERS, Pres.

STORY BY
MAIBELLE HEIKES JUSTICE

AVAILABLE AT THE LEADING
STATE RIGHT EXCHANGES

LEE-BRADFORD CORPORATION
701 7TH AVE. NEW YORK

SON Big

IRENE CASTLE *in* "SLIM SHOULDERS"

The climax of Mrs. Castle's screen achievements. In it she dances more divinely, wears more beautiful gowns and plays more appealingly than in any other picture of her career. Which is possibly why "Slim Shoulders" was chosen to open the Autumn season of the Capitol Theatre, New York.

Story by CHARLES K. HARRIS

Directed by ALAN CROSLAND

for
Fall
Release

WILL ROGERS *the* *in* "HEADLESS HORSEMAN"

What if the weird Headless Horseman, tearing through Sleepy Hollow during dark o' the moon, did carry a pumpkin for his top-piece? Ichabod Crane never suspected it, until the selfsame pumpkin crashed upon his own luckless pate and thus shattered his hopes of the hand of winsome Katrina Van Tassel.

Adapted from the great classic by

WASHINGTON IRVING

"The Legend of Sleepy Hollow"

Presented by C. S. Clancy

TRIXIE FRIGANZA *in* "MIND OVER MOTOR"

A "Tish" story that has its beginning in an ear-to-ear smile and its ending in a side-shaking roar of delight. In his two new comedies, Ward Lascelle has struck a new vein of humor, a staccato of laughter that should echo from the four walls of every theatre in the country.

From the popular Saturday Evening Post "Tish" stories by

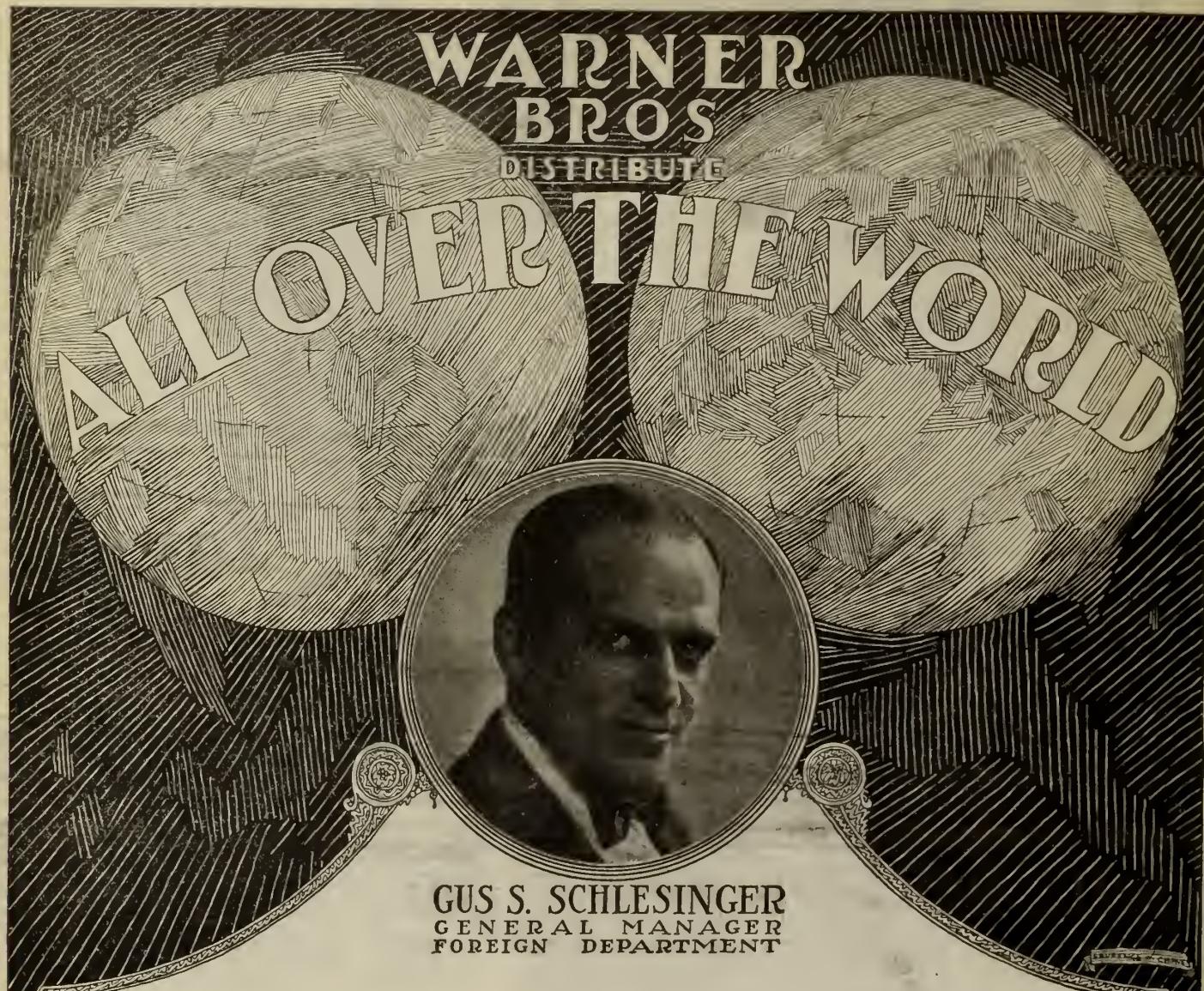
MARY ROBERTS RINEHART

Presented by Ward Lascelle

THE BOX OFFICE

and Literary Digest's "Fun From The Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS



Sailing on the S. S. Berengaria, September 22nd. Will visit London, Paris, Brussels, The Hague, Berlin and Vienna to negotiate for the foreign rights of the Warner Brothers' Screen Classics

London Headquarters: Savoy Hotel
Cable Address: Wanewar, N. Y. Bentley's Code.



Moving Picture WORLD

Collier's Weekly

Collier's of September 16th opens with an article headed, "Why I Am Ashamed of the Movies." Written by an individual who parades his courage under the mask, "By a Producer of Motion Pictures."

After our first reading we started to write an article titled, "Why I Am Ashamed of Collier's."

And we stopped. For we believe the privilege of writing that story belongs to that departed two-fisted square-shooter, P. F. Collier. To his son, Robert Collier.

Their's is the name.

Our minds wandered back to the Collier's of yesteryear.

The Collier's of Roosevelt's day—that was, in the garb of printer's ink, a vivid, living visualization of the clean fighting Teddy.

The Collier's that routed the food poisoners. The Collier's of Norman Hapgood, of Mark Sullivan.

And down the years to the Collier's that grasps the thoroughly discredited circulation bid, "Let's throw mud at the movies."

We can't attempt to dignify "Why I Am Ashamed of the Movies" with anything in the shape of an answer.

No more than we can understand why even a blind man bereft of his cane wouldn't know that as an attempted circulation stimulator movie-muckraking has been exhausted, drained, and abandoned.

"Why I Am Ashamed of the Movies" does not deserve the recognition of an answer because it is obviously INSINCERE.

Insincere in that its logic will not stand the test on a single point.

The chief charges it levies against the picture industry are those of stupidity and greed.

The chief effect it produces on the reader is the conviction of someone's stupidity in being responsible for it.

Plus this thought:

Stupidity and greed constitute the picture industry, says this writer. And the writer is

A SUCCESSFUL MOTION PICTURE PRODUCER. What made him successful? Stupidity and greed? No? Well—what happens to the charge hurled at an entire industry?

Out of a welter of words what does the author tell us?

First, a college professor he met turned his nose up at the mention of Griffith and the motion picture.

Second, the screen is undermining America. We won't see the results, he says; our grandchildren will.

Third—well, there isn't any third.

The rest is a hodge-podge of generalities that would waste breath in the answering. We might, for example, say everything that is said in the article and change the author's contemptuous "movies" to the word "fiction." It would read just as well, mean just as much—and be worth just as little.

As for the two points that are made:

We know college professors who would turn their noses up at the mention of the word "newspapers." And, maybe, at Collier's.

We know grandfathers who expected to see this generation ruined by the popular fiction of their day. And the boys who were being undermined then are today's bankers and railroad presidents.

But it is all to laugh.

The screen has its faults. Oh, Lord, how many! And we have no quarrel with such publications as Collier's big sister, Woman's Home Companion when they publish sincerely constructive criticisms of those faults.

But we get hot under the collar at a muckraker whose keynote is sounded by the fact that out of three illustrations the only one that attempts to mean anything is a FAKE.

A crude and amateurish one to boot.

Collier's needs a new name. For the sake of the name of Collier.

Robert E. Welsh

Editorial Personalities

Four hundred and twenty-nine individual exhibitors' names were mentioned in last week's Moving Picture World in news stories, exploitation accounts, reports on pictures and better equipment hints. That's what we mean when we say, "The COMPLETE Trade Paper: Regional in News Value; National in Service."

Cosmopolitan delivered. After all that was promised for "When Knighthood Was in Flower" the realization surpassed it according to every lay and trade reviewer.

Which is a fact we are glad to chronicle in ten-point—next to editorial position.

In all that was said before-hand about this Davies special there was a slight note of skepticism. The mere mention of a "million dollar spectacle" doesn't sweep film men off their feet any more. The stage was set with a Missouri background for "Knighthood's" opening.

And it delivered.

Now we can say an unhesitating word of praise for the ambition and courage of W. R. Hearst in spending American dollars to outstrip the most lavish effects ever achieved by German marks.

Seventy-three individual exchange managers and salesmen were mentioned in news stories in last week's Moving Picture World. That's what we mean when we say, "The COMPLETE Trade Paper: Regional in News Value; National in Service."

There's a sixteen-page insert in this week's World, in the making of which we had some part.

We made ourselves eligible for the job when we started our "Go to the Theatre in September" drive. Theatres all over the country took up that campaign; such big chains as the Kunsky houses in Detroit adapted it to their fall campaign.

Then we walked into the First National offices one day and saw the realization of a dream to provide the very smallest theatres with the means of getting their theatres off to a flying start.

We sold ourselves into the job that is a part of this insert.

And now, entirely aside from any personal considerations that may be involved, we hope that every exhibitor who reads Moving Picture World will read that insert. Then, regardless of what pictures he is showing, let him have his own GRAND SEASON'S OPENING.

We feel that way about it. First National feels that way about it. Because the idea of having a fall open-

ing campaign means extra dollars to every exhibitor who uses it.

And anything that means extra money for any one in this industry means extra money for us all—one and all.

E. V. Richards, of Saenger. Theodore Hays, of Finkelstein and Rubin. "Doc" Horator, of Toledo's Pantheon. Names that mean something, eh? Well, they are the experts who talk sense on the dollars and cents of seats and seating problems in this week's Better Equipment Section. That's what we mean when we say, "The COMPLETE Trade Paper: Regional in News Value; National in Service."

Spitalny, of Cleveland, gave us our personal show treat of the year last week when we witnessed the presentation of "Rich Men's Wives" at the Allen in that city.

We have seen pictures that overshadowed the music; we have heard music that overshadowed the picture. But Spitalny opened our eyes to the perfect blending of the two.

You hear Spitalny's music, and travel along with it. Yet he is giving you every last possible bit of feeling in the picture.

We have heard Spitalny before and admired him. But either his genius is now realizing its fullest promise, or else "Rich Men's Wives" lends itself unusually to the musician's touch. Last Wednesday he overwhelmed us.

Spitalny isn't "playing pictures" now. He is "atmospherizing" them. If we may be pardoned the word.

And the city that has Paul White-man would welcome Spitalny.

We thanked Harry Charnas and his Caravan for the opportunity of meeting a hundred-odd exhibitors. We thanked him for the opportunity of addressing some seven hundred exhibitors.

Now we thank him for that Spitalny night.

Sixty-six separate exploitation ideas were illustrated or described in last week's Moving Picture World. All of them selected because of their adaptability to the widest range of pictures. That's what we mean when we say: "The COMPLETE Trade Paper: Regional in News Value; National in Service."

Don't start skipping the eight-point bold face.

We may fool you and switch to the ten-point for the house ads and the eight-point for the gossip.

We are always in good humor. But we do get tired of hearing from exhibitors of how much value the trade

papers—that goes for all—are to them and then having a New York executive say, "Well, you MAY be good, but I am not SOLD on trade papers."

We are going to do a little selling—or at any rate, a little shouting.

And here's a thought we had reserved for the next eight-point insert:

Eighty-four exhibitors wrote to Moving Picture World last week—letters of from one to four pages. This exclusive of subscription orders to the circulation department. And thirty-two of the letters required answers, SERVICE of one sort or another. That's what we mean when we say, "The COMPLETE—"

But you know the chorus. Sing it.

Bob Pritchard, we hear, is going to handle the field exploitation staff for Goldwyn in association with Howard Dietz. Good for Bob—and good for Goldwyn. R. E. Pritchard has a one-track mind that has been running towards Exploitationtown since his days as a New Orleans newspaper man, down through The News, the Allens, Educational, and on to Goldwyn. He'll show 'em something! We know it. He has. We have seen it.

Here's a tip to paste in your hat: "The Old Homestead."

Here's another: "To Have and To Hold."

And another, if the hat is big enough: "Under Two Flags."

The New York office executives of Paramount got their first look at the two specials heading the list this last week.

They have passed the promise stage—and the hope stage. They are walking around now with the silly grins worn by daddies when Number 1 arrives. You know how you'd feel yourself if you discovered a million dollar picture in the house.

They'll be raving about the cyclone effects in "The Old Homestead" five and ten years from now. The due'l on the stairs in "To Have and To Hold"—oh, boy!

The same goes for Universal's "Under Two Flags." With this exception: More people have seen it. And more are talking about it.

United Artists has issued a neat prospectus on "Douglas Fairbanks in Robin Hood" that "sells" you through an admirable air of dignity, achievement and confidence. Nothing blatant—just smoothly written "under the skin" copy and interesting illustrations. Going forth to leaders of women's clubs, boy scouts and girl scouts, leaders of archery associations, campfire clubs, etc. And an excellent missionary.

Too Many Adjectives! = = =

Mr. Robert E. Welsh, Editor,
Moving Picture World,
New York.

Dear Bob:

I have read with interest the letter of Mr. H. B. Watts, published on page 252 of your issue of September 23, under the headline, "Too Much Dirt."

Mr. Watts' message, directed to exhibitors, should be read with respectful attention by the advertising men in the distributing end of the industry, for it is based upon fundamental truths and sound business sense.

Mr. Watts says: "I think it is a mistake for an exhibitor to allow advertising to be run for his theatre that promises 'the greatest picture ever made,' and similar expressions, and then when his patrons come they find but an ordinary program picture."

It is widely recognized that the first principle of successful advertising is truthfulness. This is so generally accepted today that great merchants and big national advertisers insist that their copy shall make no misstatement but shall present the truth. They believe, and with reason, that any commodity worth advertising at all must have intrinsic merit and that its value can and must be described with accuracy and yet possess the true sales appeal.

That line, "the greatest picture ever made," has a familiar look. It has been seen many times in the advertising pages of the trade papers. Who ever believes it? Who is ever impressed by it? Is it not a truth that where one misstatement is recognized in any advertisement it is hard to believe any part of it? Perhaps each writer of copy who falls into this error believes that where there is so much shouting in the advertising columns of the trade papers, it is necessary for him to yell to be heard. But is it not true that always is moderation heard with more confidence than extravagance?

We have heard it said many times that "the show business is different;" with the deduction that because it is different a wider latitude is permitted in advertising. But every business is "different." I think it would be admitted by advertising agency solicitors that where they are seeking to persuade a non-advertiser to advertise, the first and most common argument they have to combat is that the particular business in question is "different." But the basic principles in humanity are the same whether the article purchased is amusement, soap, breakfast food or shoes. If money is to be spent what interests

Editor's Note.—P. A. Parsons, advertising manager of Pathé Exchanges, is the first to respond to our request for opinions on the letter of H. B. Watts, published on this page last week. Mr. Parsons is not one of the industry's "ready letter writers" and when he sits down to his typewriter you may be sure that he has strong feelings on the subject. The letter published herewith takes on additional interest for that reason. In addition, it is the advertising manager's angle on a problem originally opened for discussion by an exhibitor. We want to hear from others. What do you think? Say it!

the purchaser is the question as to what the commodity will do for him; what service it will render him. Poor shows will fail in spite of extravagant advertising, since they do not render the service promised—entertainment. And it seems to be evident that the theatrical business is coming more and more to accept principles that have proven effective in other lines.

Some months ago that excellent publication, "The Better Way," published in the interests of the Cosmopolitan Magazine, in a discussion of literary style, summed up the best opinion on the subject of use of adjectives and hyperbole in a manner so good as to bear repetition; and what was written of style is equally applicable to advertising:

"Vigor, color, vivacity, earnestness are all perfectly compatible with restraint. And it is always well to remember that the voice of prejudice is loud, the voice of reason, quiet; that over-emphasis defeats itself, and that reiterated superlatives arouse skepticism. . . .

"If novelists, who are making no specific effort to induce people to act, have to be on their guard against this temptation, it is little wonder that writers of advertising—our commercial exhorters—find it necessary to be doubly on their guard. . . .

"Moderation itself becomes distinctive in an environment of superlatives. . . .

"William Matthews wrote 'Where all men are giants there are no giants; where all is emphatic in style there is no emphasis.'"

Emphasis is of the greatest value, but only where it has been conserved for the time when it is fitting and proper to use it. The advertising writer who always makes extravagant claims should not be surprised if all his claims are disbelieved. He has by

over-use of superlatives and by hyperbole lost his power of emphasis.

The boy in the fable of our childhood days who amused himself by raising the cry of "Wolf! Wolf!" when there was no wolf, could get no one to come to his assistance when the wolf family came.

The ad writer who claims that every picture is a "knockout," "a marvel," "the greatest ever made," will not be believed when the time comes for him to advertise the true knockout.

Carelessness in the matter of accuracy comes very easily in this industry by reason of the nature of the product advertised. Unlike nationally advertised staples that are the same today as yesterday and will still be the same tomorrow, we have an unstandardized product. Each picture differs from any other in the advertising problems presented. Each must stand upon its own merits. With star, author, director and cast the same, one picture may be a really big financial and artistic success, while another will lack the merit sufficient to even pay production costs. It is easy, where an only fair picture follows a really fine picture with the same star and director, to endeavor to put over the inferior picture by advertising it as better than its predecessor, or as "So and So's Best." The exhibitor, often dependent upon the advertising pages of the trade papers and the campaign books furnished with the picture for his advertising hints, picks up the statement and hands it on in his own advertising. Naturally those persons who have read that advertising and because of it attend the theatre to see something as good as or better than the bigger picture that went before, have a feeling of resentment at the misrepresentation. Good will is lost, and good will is too precious and too hardly won to be risked by advertising that misrepresents. And thus the blame comes right back upon the distributor's own advertising.

It is very easy to write advertisements that are spotted all over with adjectives; that are based upon categorical claims supported only by superlatives. It is much more difficult to write an ad with moderation; to attempt to clearly and truthfully describe a picture without misstatement, and yet induce the desire to see it. But how sincerity shines by contrast; how the studied moderation becomes emphatic by contrast.

"Moderation itself becomes distinctive in an environment of superlatives."

P. A. PARSONS.

A.M.P.A. Election

John C. Flinn Selected President at Annual Event.

At the Annual Election of the Associated Motion Picture Advertisers, held September 14 at the Cafe Boulevard, the following ticket was chosen: President, John C. Flinn; Vice President, Victor M. Shapiro; Secretary, Thomas G. Wiley; Treasurer, Horace Judge; Board of Directors, Charles Barrell, A. M. Botsford, Arthur Brilliant, Howard Dietz, Paul Lazarus, P. A. Parsons, Nat. Rothstein, Harry Reichenbach, C. L. Yearsley. Managing Editor A. M. P. A. Bulletin, J. M. Loughborough. Chancellor Chamber of Commerce, Samuel D. Palmer.

The only opposition in the ticket was for the office of vice president, Mr. Shapiro running against J. W. O'Mahoney, Mr. Shapiro being elected. Later his election made unanimous by a rising vote.

Mr. Flinn succeeds C. L. Yearsley, who retires as president to become a member of the Board of Directors. After the result of the election had been announced Paul Gulick paid tribute to the splendid work done by Mr. Yearsley and the other retiring officers of the A. M. P. A. Mr. Flinn was then called on for a speech.

Harry Wilson, a publicity man from the Coast who attended the meeting, extended greetings from the Western Association of Motion Picture Advertisers.

Gets Extension

The American Film Company has been given an extension of time, until September 22, in which to file with the Federal Trade Commission, Washington, D. C., its answer to the formal complaint issued on August 7. The company was charged by the commission with unfair methods of competition in the reissue and distribution of films formerly exhibited throughout the country under different names.

En Route to N. Y.

Mike Rosenberg, who with Irving M. Lesser, controls the activities of Western Pictures Exploitation and who with Sol Lesser is associated in the Principal Pictures Corporation, will arrive in New York this week direct from the Coast.

His stay will be brief and only matters of utmost interest pertaining to the Western Pictures Exploitation Company and Principal Pictures Corporation, will be discussed.

Changes Date

The convention of the M. P. T. O. A. of Nebraska and Iowa, which was to have been held in Omaha September 18, 19 and 20, has been postponed until the middle of October. The change in date was made so that Will H. Hays and Sidney Cohen would be able to attend. Mr. Hays suggested that the convention, instead of being solely for exhibitors, should be a regular get-together meeting of exchangemen also.

To Appoint Receiver

Justice Edward Finch, of the New York Supreme Court, has handed down a decision in the suit brought by John W. Noble against the Maritime Motion Pictures of Canada, Ltd., for an accounting and appointment of a receiver for "Clansman of the North." The decision holds sufficient evidence has been adduced to show that the venture was a joint one of the litigants, and that Noble is entitled to an accounting to date.

Moving Picture WORLD

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Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

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Films a Peace Picture

Hays Considers Distribution for Samuel Hill's Historical Record

A meeting of the executive board of the Motion Picture Producers and Distributors will be called soon to consider possible distribution of several reels of film of historic interest, whose "shooting" was supervised and financed by Samuel Hill, of Seattle, a railroad man and friend of the late J. J. Hill. Though the names are alike they are not related.

Samuel Hill, who financed Marshal Joffre's trip around the world, is interested in the perpetuation of the existing friendship between Canada and the United States. A little over a year ago he learned that a treaty signed in Ghent, Belgium, in 1814 made fortresses on the Canadian border "unnecessary luxuries"; so, with a cameraman, he went to Ghent and filmed the treaty in the archives there. Then Mr. Hill went to England and obtained a block of wood from the Mayflower, which he took to Belgium for Cardinal Mercier's blessing and then brought to the United States for insertion in a marble "peace portal" he had erected on the border at Blaine, Wash.

These incidents, and many others of similar interest, were duly recorded by the cameraman, and now Mr. Hill wishes to obtain distribution for the film in the interests of world peace. The film was run off this week for Will Hays in the Famous Players' projection room.

Increase Sales Force

Arthur S. Kane, president of Associated Exhibitors, announces the appointment of D. R. Davis as representative in charge of the St. Louis office, effective September 18. Mr. Davis was at one time in charge of Pathé's feature work at Chicago and later Pathé short subject salesman under Frank Harris at St. Louis.

Walter F. Haynor, formerly Goldwyn manager at Washington, D. C., has been appointed an Associated Exhibitor's representative in the Philadelphia territory. He began his duties on Monday, September 18.

Paul DeOnto, well known throughout the middle west, has been named an Associated salesman under Bert Mendelson at Kansas City.

Eskell Appointed

Clifford F. Eskell, well known motion picture man in Australasia, has been appointed as general manager for Universal's New Zealand exchanges, it is announced by J. V. Bryson, Universal's export manager. Mr. Eskell's headquarters will be in Wellington.

Sell 16 New England Theatres at "Bargain Day" Prices

Lebovitch, of Boston, Wealthy Real Estate Broker, Purchaser

MOVING picture theatres were sold at "bargain-day" prices last Tuesday, September 19, when Judge DeCourcy, of the Massachusetts Supreme Court, authorized Bank Commissioner Allen to dispose of, for \$550,000, the stocks and notes the Cosmopolitan Trust Company of Boston held of the various theatre corporations known as the Empire Circuit.

This circuit, which stretches from Maine to Rhode Island, and controls sixteen moving picture houses, valued at \$1,228,818, was sold for the benefit of the trust company, which was ordered closed some months ago by the bank commissioner, as the stocks and notes are a part of its assets.

The purchaser of record, who thus obtained control of very valuable property at less than one-half of its valuation, is Samuel Lebovitch, of Boston, a wealthy real estate broker and operator. It could not be learned, however, whether he intends to operate the theatre chain, or if he bought for resale. It is not known that he previously has been interested in theatrical ventures, or that he has a working knowledge of the business.

When Bank Commissioner Allen took possession of the Cosmopolitan Trust Company he found that a portion of its property consisted of motion picture theatre stock, estimated as being worth \$68,126, and notes carried on the books for \$1,160,692. According to the petition filed in court, seeking permission for the sale, the larger part of the stocks did not appear on the books of the bank and did not stand in the name of the Cosmopolitan.

A New von Stroheim

An addition has come into the family of Erich von Stroheim with the birth, Monday, of a baby boy to Mrs. von Stroheim in the West Lake Hospital, Los Angeles. Von Stroheim is the Universal director who is now making "Merry-Go-Round." The Universal force is planning a reception for von Stroheim.

Denies Connection

The "Frohman Amusement Company," which is said to have offered Miss Muriel McCormick, of Chicago, a large sum of money to appear in pictures, and thereby acquired a good deal of publicity, has no connection whatsoever with Daniel Frohman, the noted theatrical producer, or with any of the activities of the late

tan, but did stand in the names of certain other people, who, it is said, acknowledged they held it for the benefit of the bank. This stock now constitutes a part of its property.

The petition, which was offered by Henry O. Cushman, liquidating agent, recites that, by reason of the intricate and numerous inter-corporate dealings among the theatre corporations, and between them and the Cosmopolitan, and with other persons and corporations, it was impossible to determine with any degree of accuracy the amount of money actually invested by the trust company in these stocks and notes.

At the time the bank commissioner took possession of the Cosmopolitan Trust Company and found that it was financially interested in motion picture houses he named Samuel C. Bennett, Daniel R. Ruggles, Henry O. Cushman, Arthur K. Hunt and Guy L. Vaughan as a board of directors to manage the theatres. This board immediately set out to dispose of the stock and notes. They received offers varying in amount, none of which, in their opinion, was sufficient or complied with the terms of the sale.

Finally one interest offered the sum of \$550,000 for these stocks and notes. Fifty thousand dollars were pledged to secure the transaction, and \$100,000 were to be paid when the court permitted the sale. The remainder is to be paid in four monthly installments—\$50,000 each for the first three months and \$250,000 the last month.

The bank commissioner stated that, under the circumstances, he had been advised that it would be absolutely impos-

Charles Frohman, according to a statement made by the former.

Congratulations

Mr. and Mrs. Joseph I. Schnitzer are receiving congratulations on the birth of a daughter, who arrived on Sunday, September 17. The F. B. O. vice-president brought the news to the home office on Monday morning, and there was general rejoicing throughout the big R-C building.

Little Miss Schnitzer will be called Joan.

Wants Tariff Court

The creation of a permanent, non-partisan tariff court is provided for in a bill which has been introduced in the House of Representatives, Wash-

sible to obtain an exact valuation of the property because the enterprises are of an uncertain character and depend upon many fluctuating causes.

The bank held stock in the following theatres: Nickel Amusement Company, Strand Amusement Company, Fall River Consolidated Enterprises, Inc., New York and Fall River Amusement Company, Empire Theatre Realty Company, Empire Amusement Company, Strand Theatre of Maine, Inc., Amesbury Amusement Company, Newburyport Theatres, Inc., Waltham Central Square Amusement Company, Waltham Theatres, Inc., Strand Theatres, Inc., Casco Theatre Company, Inc. Newport Amusement Company, Bijou Theatre Company and the Newburyport Amusement. The value of this stock was placed at \$68,126.

The notes held and the amounts for which they were made out follow:

Newport Amusement Co.....	\$94,101.49
Waltham Cent. Sq. Amuse. Co.	112,528.56
Newburyport Theatres, Inc.....	122,951.36
Newburyport Amusement Co...	141,755.14
Amesbury Amusement Co.....	10,000.00
Strand Amusement Co.....	25,000.00
Nickel Amusement Co.....	20,050.00
Fall River Consolidated Enterprises, Inc.	99,368.02
Empire Amusement Co.....	75,500.00
Empire Theatre Realty Co.....	135,203.94
New York and Fall River Amusement Co.	291,500.00
Nickelodeon Amusement Co....	33,734.40
 Total	 \$1,160,692.91

These notes covered the approximate amounts due, without interest, and, with the value of the stock, \$68,126, made a total valuation of \$1,228,818.91, which was sold on the bargain counter for \$550,000.

ington, D. C., by Congressman Ansorge, of New York, which would divest Congress of its tariff-making powers.

Acord Well Again

Art Acord, who barely escaped with his life in an automobile accident three months ago, has recuperated and now is back at Universal City ready to start work on his next picture.

Acord started by auto for his Nevada ranch. He collided with a gravel truck along the route and ended up in a hospital with a broken leg, a fractured skull and cuts and bruises. Little chance was held out for his recovery. Excellent medical attention pulled him through, however.

Shauer Says Film Outlook in Europe Is Distinctly Hopeful

"The most impressive thing about conditions in Europe today, in my opinion, is the hopefulness existing in the motion picture industry and its prospects for the future," said E. E. Shauer, assistant treasurer and director of the Foreign Department of the Famous Players-Lasky Corporation, who returned with Mrs. Shauer on the Majestic on September 12, from a visit of two months to Western, Southern and Central Europe.

"While political and general conditions abroad may not be all that is desirable, there is a more distinctly hopeful outlook for the motion picture industry insofar as it applies to the distribution, exhibition and exploitation of the highest grade American films. More than ever I am convinced that American producers who are giving the highest thought and artistic endeavor to the production of the high class stories need have no fear of losing any of their world markets to foreign producers.

"Everywhere I went I found the greatest popular interest in Paramount pictures. Our business in Great Britain, France, Belgium, Italy and Spain is better than ever and the extensive preparations being made by the exhibi-

itors in these countries for still better conditions in the industry give promise of another record-breaking year for Paramount in these countries.

"Perhaps the most hopeful sign in Great Britain is the constant shortening of the time between trade showing and the release of productions. Two years ago this period ranged from twelve to eighteen months and at the present time nine months would be a good average. Within the next year or more this time probably will be further reduced to approximately six months, which is almost as close to our American releasing schedule as is physically possible. Several large theatres are in the course of construction and many others are in contemplation.

"One of the most promising signs of the great change for the better in film conditions I found in Belgium, where the exhibitors are showing all the alertness and aggressiveness of their American brethren in the presentation of high-grade pictures. The leading houses in Brussels and Antwerp are liberal users of posters, their advertising is of the best and their lobbies are always attractively billed. Arrangements have been made for first-run presentation of 'The Sheik,' 'The Miracle Man' and 'Humoresque'

at rentals which have broken all records for Belgium.

"Our branch offices in France are all open and are doing a most favorable business; in fact, far better than anyone considered possible for the first year. Prospects for the coming year were never better.

"In Scandinavia, Carl York, and W. LeMat, who signed a contract some months ago for the exclusive distribution of Paramount pictures in Sweden, Denmark and Norway, have already begun their releasing program with the most satisfactory results.

"As to Germany and Central Europe, improvement in the industry is being held back by the political and economic conditions.

"Unless all signs are abortive the film industry in Spain is on the threshold of the best business ever known. Better presentation of the best pictures and the erection of a number of splendid theatres are positive signs of the coming of a new era.

"Signs of a similar improvement in Italy are to be found in the larger cities. Leading exhibitors are beginning to turn their attention to the proper presentation of pictures, a most hopeful sign for the coming year."

Illinois and Chicago M. P. T. O. Merge

On Tuesday, September 19, the executive committees of the State and City of Chicago organizations of the M. P. T. O. met and consolidated the two organizations, and agreed upon a new committee for the new coalition organization. Ratification of the amalgamation will be voted upon by the members of both organizations on Friday, September 22, and it is a foregone conclusion that the action of the two committees will be approved.

Joseph Hopp and Sam Abrams, the vice-president of the State organization, have for months worked diligently to effect the consolidation. On September 12, the local M. T. P. O. Chicago executive committee met and endorsed the plan submitted by these two gentlemen; the following day the State executive committee took like action. On September 19 both committees met in executive session and effected the consolidation, first in separate meeting confirming their previous work, and then in joint session to ratify the consolidation and arrange for the vote of approval of the

membership of both the organizations.

In accordance with the act of the last State convention that the executive committee shall be composed of twenty-seven members, there has been important changes in the personnel of the committee. Inactive members have been eliminated and on September 19 the following members were given places on the State executive committee:

Joseph Hopp, Lewis Frank, who operates the Halsted and Illinois Theatres, Chicago; Aaron Saperstein, who operates the Lincoln and Palais Royal Theatres, Chicago; Morris Siegel, who operates the President Theatre, Chicago; Julius Lamm, general manager of the Brunhild & Young syndicate which operates the Shakespeare and five other theatres in Chicago; and John Silha, Crown Theatre, Chicago.

In addition to the above, the executive committee is composed of the following: L. M. Rubens, who operates all the theatres except one in Joliet; W. D. Burford, of the Aurora Theatres Company, operating all theatres except

one in Aurora; Glenn Reynolds, who operates two theatres in DeKalb; Ben Berve, of Rochelle; W. W. Watts, Princess Theatre and Vaudette Theatre, Springfield; Gus Karasotas, who operates two theatres at Springfield; Charles Lamb, Palm Theatre, Rockford; Dee Robinson, who operates five theatres at Peoria; William Pearl, Pearl Theatre, Highland Park; George Law, who operates two theatres at Pena; John Miller, who operates a theatre at Woodstock; Ed Tabor, Belvedere; George Hopkinson, Hamlin Theatre, Chicago; Vernon Langeon, who operates three theatres in Chicago; Emil Stern, general manager of Lubliner & Trinz Theatres in Chicago; William Cadoret, who operates two theatres at Kankakee; Henry Goldson, who operates three theatres in Chicago; Ludwig Siegel, Princess Theatre, Chicago; Sidney Selig, Gem Theatre, Chicago; Adam Dernbach, who operates a theatre at Wheaton, and Sam Abrams. James Dibelka, one of the most active members of the organization, has been made secretary.

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¶ Individual exhibitors were mentioned in last week's issue of Moving Picture World.

¶ As many—or more—this week.

¶ That's what we mean when we say:

¶ The COMPLETE Trade Paper: REGIONAL in News Value; NATIONAL in Service.

¶ Keep your eye on the Moving Picture World.

Fourth Annual Meet

"The Fighting Parson" to Speak to Kansas Exhibitors

The Motion Picture Theatre Owners of Kansas will hold their fourth semi-annual convention at the Hotel Broadview, Wichita, Kans., Monday, September 25, 1922. The most important thing to come before the convention will be the Legislative Program, to be laid out for the protection of the business. The prominent entertainment of the convention will be the big banquet which will be given by the film exchanges.

The speakers at the banquet will be prominent men of Kansas. W. Y. Morgan, of Hutchinson; C. B. Griffith, of Ft. Scott; R. J. Hopkins, of Garden City, and Rev. Earl A. Blackman are to be some of the speakers. Rev. Blackman is known throughout the country as "The Fighting Parson" and is National Chaplain of the American Legion.

On Way to Coast

Pola Negri to Start Work on "Bella Donna"

Pola Negri, after what she calls the busiest week of her life, during which she had been seeing reporters, posing for photographers, attending luncheons and dinners and, incidentally, seeing New York, left Thursday on the Twentieth Century Limited for Hollywood, where she will soon start work under George Fitzmaurice's direction in "Bella Donna," her first American picture for Paramount.

Miss Negri was accompanied by John C. Flinn, who will act in the capacity of personal representative en route. The schedule called for a two days' stop-over in Chicago.



POLA NEGR

Charnas as Host

The series of banquets and screenings conducted by Harry Charnas continued after our last issue went to press. Those who attended these functions were:

AT THE DETROIT DINNER WERE

Daniel Siegel, Iris, Detroit; Fred R. Rumler, Warren, Detroit; W. A. Haynes, Harmony, Detroit; Louis Wilsper, Royale, Detroit; Edwin Reeves, Idle Hour, Paw Paw; E. J. Cole, Idle Hour, Rochester; E. V. McGrath, Knickerbocker, Detroit; C. E. Edwards, Oakman Blvd, Detroit; E. Kirchner, Family, Detroit; W. Günsche, Fine Arts, Detroit; W. Kramer, Kramer, Detroit; L. H. Gardner, J. H. Kunsky, Detroit; M. Teltel, Warfield, Detroit; Hiram Lapham, Universal, Detroit; A. Ruttenberg, New Home, Detroit; Joe Cosco, Stratford, Detroit; A. Lane, Alhambra, Detroit; A. Tzeanis, Greenwood, Detroit; E. H. Beck, Strand, Detroit; F. A. Wagner, Family, Richmond; Glenn A. Watkins, East End, Detroit; Herb L. Weil, Desmond, Port Huron; Frank Wetsman, Hippodrome, Detroit; Harold White, Beechwood, Detroit; Geo. Wilbur, Oakland, Pontiac; Ted Williams, Ferndale, Detroit; J. F. Wuerth, Wuerth, Ann Arbor; R. B. Yorke, Lincoln, Clawson; John Tates, Davison, Detroit; M. Swidler, Wayne, Detroit; E. G. Sullivan, Maxine, Detroit; Jacob Smith, Mich. Film Review, Detroit; L. Kimmel, Royal, Royal Oak; H. M. Richey, M. P. T. O. of M., Detroit; W. E. Wilkinson, Secty. Film Club, P. Ray Norton, Community Church, Marysville; Chas. D. Straight, Editor, Mt. Clemens; W. McGrath, Det. Times, Detroit; Julius Kleist, Kleist Amuse, Pontiac; Geo. Sampson, Cinderella, Detroit; Duke Richards, Rosedale, Detroit; H. E. Koplin, Woodward Th Co., Detroit; Wm. Slocum, Library, Detroit; Lester Potter, Police Censor, Detroit; Lionel Woolson, Detroit; Wesley Schram, Bijou, Detroit; W. S. McLaren, Capitol, Jackson; Joe Denniston, Family, Monroe; Helmar George; Reaper, Monroe; Geo. Willer, Beechers, Inc., Gd. Rapids.

AT THE CLEVELAND PARTY WERE

(All Cleveland except where otherwise noted)

Paul Apple, Cameraphone; J. C. Anderson; T. B. Alexander, Put-In-Bay, Ohio; Samuel Bark, Marquet Sq.; H. J. Burch, Knickerbocker; B. I. Brody, Homestead; M. W. Brumli, City; L. A. Bruening, Union Trust; Arthur H. Braun, Union Trust; H. A. Beckerman, City; Sam Bradley, Bradley Prod. Co.; Al Baum, Mrs. David Blum, Standard Film; M. Berkovitz, Waldorf; M. P. Brown, Lorain; J. D. Bentley; Maurice Bolasny, Temple; M. D. Briggs, Cleve. Topics; E. E. Creswell, Union Trust; Tom Carroll, Dayton; Mr. Craig, Lorain Herald; C. C. Deardourff, Loew's Ohio Th.; Sam Deutch, Sun; Richard Deutch, Bradley Prod.; Albert Deutch, Standard-Lorain; David Deltz, The Press; Fred Desberg, Loew's Ohio Th.; Glen Deming, Stillman; F. A. Denol, Allen; G. R. Davis, Press; Mrs. Elmer Derr, Cleve. Cinema Club; Mae M. Epstein, Washington Circuit; P. E. Essick, Rialto; R. W. Essick, Rialto; Max M. Federhar, Regent; H. H. Felsman; Nat Fryer, Ohio Amusement Co.; Meyer Fine, Ohio Amusement Co.; Al Freedman, Loew's Ohio Th.; Mr. Feldman, York, Pa.; C. H. Graham, Wash.-Crosby; Paul Gusdanovic, Strand; Mrs. P. Gusdanovic, Norwood; H. Greenberger, Keystone; I. Greenstein; Jos. E. Goldstein, Milo; J. M. Gibbons, Union Trust; Mischa Gutson, Loew's Park; Frank Gross, Grand; J. M. Greenbaum, O. H. Mansfield; M. Greenbaum, Alhambra; Mr. Greenwald, Windemere; H. W. Hill; Hill Ptg. Co.; B. Haber, Ohio Amusement; M. B. Horowitz, Fountaln; U. A. Hartford, Union Trust; H. E. Hills, Union Trust; H. M. Harmon, Union Trust; Louis Israel, Haltnorth; Gus Ilg, Wonderland-Lorain; Samuel Kramer, City; G. Klinner, Carillon; Louis B. Kramer, Greenstein & Co.; Harry Kaplan, Alpha; Henry Kaplan, Deucan; A. Kramer, Ohio Amusement; A. Keller, Ohio Amusement; Simon Kramer, Ohio Amusement; Louis Kaplan, Park National; S. M. Kasse, Empress, Akron; Geo. Kohlmaier, Loew's Ohio Th.; Milton Korach, Flint Mich.; Jack Kuhn, Loew's Ohio Th.; Mr. Kleinshmidt, Parkview; Jos. Kornfeld, Avenue; Mr. Kauffman, Victory Strand; S. N. Lichten, Angella; B. Z. Levine, Erie; J. Leavitt, Kling; Sam Lustig,



HERBERT E. HANCOCK

Still Making Good

Hancock Finishes One Job and Starts Another Toward Success

This is about Herbert E. Hancock. He was the man William Fox and his General Manager Winfield R. Sheehan picked out to head the Fox News Reel when it was started in 1919. How well he has done his job is attested by the Reel's popularity, Fox says.

Having, with the aid of the Fox organization backing put the News Reel in its present enviable position, Hancock turned the service over to his brother, Don, and a few months ago became director-in-chief of the educational and industrial division of the Fox Film Corporation. That he already has put that new short subject feature of the moving picture business in the forefront of reels of its kind is readily seen from the favorable reviews which it received at its first showing recently.

Waldorf; Billy Leyser, Cleve. News; Max Lefkowitz, Gayley; Henry H. Lustig, Waldorf; Lester Lipton, Avenue; H. J. Mandelbaum, Virginia; Mrs. Manheim, Priscilla; Samuel Mandelbaum, Waldorf; George Moore, Lion Bellevue; Mr. Mahue, Lucier; Mr. Moellman; Mr. Morgan; Wm. M. McCabe, Hill Ptg.; Wm. S. Nyerges, Majestic; Herbert J. Ochs, Sole Pun Co.; Jean Ochs, Allen; Jack Pavny, Heights Sq.; F. Porzyski, New Victory; J. Palji, O. H. Kent, Ohio; Frank W. Phillips, Strand; Steve Piotrovosky, Vandora; Jean Pierce; Miss Reiff, Ridge; Howard Reiff, Stork; B. Rafal, Rialto, Kenmore; Kenneth A. Reid, Loew's State; Philip Spitalny, Allen; J. E. Scoville, Ezella; O. Stotter, Alvin; David L. Schuman, Ohio Amusement; M. Schenker, Family; S. Silverman, Windemere; E. Schwartz, Milo; Isaac Silverman, Strand, Altoona, Pa.; Jacob Silverman, Strand, Altoona, Pa.; R. C. Steuve, Orpheum, Canton; Ed. Schwartz, Ohio Amusement Co.; Mort Schreiber, City; Ralph H. Sharp, Union Trust; J. Stein, New Palace; S. Steln, Columbia; Wm. F. Seltz, Star, Sandusky; Maurice Spitalny, City; Mr. Tracy Sharp, Gordon Sq.; Sid Seldman, Ohio Amusement; Jess Seldman, Ohio Amusement; Mrs. B. Todd, Liberty, Geneva; Dr. Irwin Under, City; James Vondrak, Clark Nat'l.; S. Veremes, Eclair; A. Wiener, Alhambra, Guy Falls; Louis H. Wleber, Cleve. News; B. Warner, Warner, Niles; H. Weber, Avenue; I. Weintraub, Peerless; J. Warner.

Regional News and Gossip

Conducted by **SUMNER SMITH**

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

While Dallas now has thirty-two theatres and prospects look a little brighter for fall, things have been none too rooseate for the local exhibitor during the summer just passed. This in face of the fact, too, that other lines of business have enjoyed "near prosperity." Building operations have broken all records, population is increasing by leaps and bounds and it would seem that the exhibitor surely must be in line for a little of the vaunted prosperity here.

An insight on conditions is given, perhaps, by a statement by E. H. Hulsey, the best known exhibitor in the Southwest, now occupying a high executive office with Southern Enterprises. Mr. Hulsey recently appeared before the Dallas Board of Commissioners and, in opposing a raise asked by union operators, declared: "This is no time for raises. I venture to say that the combined loss in the picture business in Dallas amounts to from \$500 to \$1,000 a day. I am willing to prove to an impartial committee that the loss of the corporation I represent alone runs into the hundreds of dollars every day."

Incidentally, Mr. Hulsey appealed to the Board of Commissioners for the repeal of an existing ordinance forcing all operators to pass a written examination before they are allowed a license to operate in Dallas. Mr. Hulsey said the union has Dallas sewed up under that arrangement and is in a position to dictate terms to the managers. He informed the commissioners that the theatre men are determined to close up their shows and suffer a loss of \$3,000 a day rather than accede to the raises demanded, which are from \$41.25 a week for chief operators and \$36 for assistant operators, with \$1.25 an hour for overtime, to \$41.25 for chief operators, \$40 for assistant operators, and \$2.50 an hour for overtime on Sundays. Mr. Hulsey asked also the abolishment of the ordinance creating a board of examiners. (It has been the contention of some exhibitors that the board of examiners discriminated in favor of the union operators, and that open shop operators were unable to obtain a license.)

Following Mr. Hulsey's address, the ordinance on operators' examinations was amended to give the operator the right to operate a machine under license for sixty days in case of an emergency, provided the exhibitors furnish a \$5,000 bond against any accident while the man is operat-

Better Prospects in Texas; Minimum Daily Loss of \$500

ing the machine. The temporary license, however, does not re-ieve the operator from an examination for a permanent license, which must be taken later on.

Events then followed rapidly. Boiled down, they are as follows: The mayor of the city "fired" the old examining board, named a new one, and said that he was not interested in whether the operator was a union or open shop man, so long as he was competent to handle a machine. The matter ended with an agreement between the operators and the theatre men which was described as a victory for neither side, although the theatre men at a meeting went on record for the open shop.

Fort Worth, sister city to Dallas, also has been having its troubles. The Majestic, an Interstate house, did not open for the winter season until Sunday, September 17, although the opening was scheduled for middle August. This was on account of trouble with the Musicians' Union, which was patched up satisfactorily, with no details of the agreement being made public. The Majestic, incidentally, has a policy to conform with the Majestic in Dallas, another Interstate house, and opened with five acts of vaudeville and a feature picture, on a three-a-day basis, with admission prices cut from \$1.10 to 55 cents.

Dr. W. F. Box, familiar as a film man along Dallas Film Row, is planning the erection of a new theatre at Kosse, where a record strike of oil has been made. The

Doctor has invested in lots fronting on North street in the newest boom city, and his new theatre will occupy one of these lots. "Doc" Box has made "ten strikes" in boom cities, also a few "bloomers," it is true, but he bobs serenely on the surface wherever there is action. Dr. Box is interested in a number of theatres over the state and has followed booms at Breckenridge, San Antonio, Mexia, Cisco, Eastland and other Texas cities.

J. A. Lemke, an exhibitor of Waco, operating the Crystal Theatre, has filed an application for injunction against the City of Waco and the censor of commercial amusements, to restrain the enforcement of the censor ordinance. The constitutionality of the measure is attacked.

There have been several shifts and changes in the El Paso, Texas, field. S. Vance Fulkerson, for years owner of the Bijou, has closed the show. The Rialto, which for some time was under the management of a company composed of El Paso residents, and was later taken over by Lewis and Andreas, has been shifted to the former owner, William Winch, who has changed its name to the Wigwam Theatre.

Following the oil boom at Colorado, Texas, a tent theatre which is a permanent proposition, opened up, playing an all-Paramount policy. This is the first opposition that Charles Taylor at the Best Theatre has had in some months.

S. T. Hodge, who operates the

and other West Texas cities, has opened up a new house in Abilene, several doors west of his Gem Theatre.

W. B. Palmer, of Ranger, has reopened the old Majestic Theatre in that city, under the name of the New Liberty. This gives the city two theatres under his management, the other being the Lamb Theatre.

Johnny Jones, of San Angelo, has purchased the Lyric Theatre in that city from the Southern Enterprises, which gives him both theatres in the town with no opposition.

W. T. McElroy has repurchased the Majestic Theatre from the R. and R. Enterprises in Lubbock.

The Strand Theatre, in Fort Worth, closed, has recently reopened with Carr Scott, of the Mammoth Theatre, Dallas, at the helm.

An airdome has opened in Slaton, Texas, in opposition to the Wilselma Theatre.

Robert J. Littlefield, Jr., owner and director of the Rex and Happyland Theatres in Dallas, has obtained a lease on the Hippodrome in that city, closed for some time, and will, early in the fall, utilize the house for a dramatic stock company he is bringing from New York, to be under the direction of Carl C. Peters as local manager.

The Majestic Theatre in Dallas, a part of the Interstate vaudeville circuit, opened in early August with a new policy embracing multi-reel films as part of the program. The scale of prices has been considerably reduced from last year.

The Victory Theatre Company, of San Augustine, has been formed, with a capital stock of \$6,800. The incorporators are W. L. Moore, B. P. Cartwright and M. K. Moore.

Following the securing of a charter at Austin, the Royal Amusement Company, of Waco, took over the Royal Theatre in that city. Three brothers, J. Leslie, C. E., and Dr. Guy F. Witt, are the incorporators.

The Floresville Amusement Company has been chartered at Floresville for the purpose of building a picture theatre, by V. Lichnovsky, E. Miculka and R. J. Goesch.

A \$15,000 pipe organ has been installed by the Majestic Theatre, Fort Worth. About \$2,500 will be spent on improvements.

Oklahoma Re-Elects Talbot

Officers of the Oklahoma Theatre Owners' and Managers' Association for the next year, elected at the close of the annual meeting here, are as follows: Ralph Talbot, Tulsa, president (re-election); Morris Lowenstein, Oklahoma City, vice-president; Josh Billings, Norman, secretary; Harry Britton, Norman, treasurer.

The next meeting will be held in Oklahoma City in April or May of 1923. Many topics, including Sunday closing, legislation and prices charged by the exchanges for film, were discussed.

The Oklahoma convention is an annual event that attracts as nearly 100 per cent. representation from over the State as is possible. The present meeting proved no exception. Oklahoma, recognized as one of the best show States in the Union, has just about the liveliest bunch of exhibitors anywhere.

Starting Week on Saturday Tried Out in San Francisco

Herbert L. Rothschild Entertainments has adopted a new policy for opening its pictures at the California, Granada, Imperial and Portola theatres. Instead of the first showings being on Sundays, as in the past, they are now starting on Saturdays. This change will give the theatres the advantage of the Saturday and Sunday crowds to carry the news of the excellence of the entertainment and will also permit house managers to get their prologues and special productions in running shape for the rush of Sunday business. This policy has also been adopted by the management of the Strand and is being considered by the heads of other local houses.

George Mooser, formerly of San Francisco, who went to the Orient several months ago in the interests of the United Artists' Corporation, has won a signal victory in Japan as to the rights of authors and producers in their pictures and it is believed in California film circles that a death blow has been dealt to the practice of pirating successful pictures in that field by selling duplicates broadcast. Mr. Mooser lived for several years in the Orient and it was his knowledge of the ways of the peoples there which led to his selection for this important work.

The specific action which brought about the favorable decision of the court was directed against Hanjiro Sudo, who exhibited a spurious copy of "Way Down East" in Asakusa Park, To'kyo, on May 4. The legal foundation for the suit and the decision which resulted, was the treaty regarding the protection of copyrights concluded between the United States and Japan in 1905. California film interests have been especially interested in the case, since considerable film has been stolen in this state and shipped to the Orient and ring-leaders in smuggling plots have operated here extensively.

The Rosmor Film Company has been incorporated with a capital stock of \$100,000, by E. F. Whiteman, Alexander Moroff and W. A. Howell.

The Rialto Theatre on upper Market Street, has been taken over by Ferris Hartman and Paul Steindorff and will be remodeled and redecorated. When it is opened in October it will be known as the Rivoli and will be operated largely as a home of musical comedy, although feature pictures may be shown from time to time.

The amusement firm of Douglass & Egan, at Merced, has been dissolved and Francis Egan has purchased the Liberty Theatre at Lemoore. Charles Douglass is planning to make a trip to Honolulu and upon his return will visit New York in the inter-

ests of an improved system of projection.

Weir Casady, manager of the Century Theatre, Oakland, has left for Salt Lake City, Utah, where he will become manager of the State Theatre for Ackerman & Harris. He was at one time with the Coliseum Theatre at San Francisco, and during the war period built and operated two picture houses at Camp Lewis, Wash.

The Warfield Theatre will inaugurate its new policy of showing moving pictures exclusively with an engagement of "The Prisoner of Zenda." George Lipschultz, a violinist, who has led orchestras for several years at Milwaukee, has been engaged to lead the new orchestra at the Warfield.

The Casino Theatre, for some time the home of musical comedy, is to be devoted to the presentation of moving pictures, commencing early in September, the first offering to be "Queen of the Moulin Rouge."

Loew's Warfield Theatre went on a straight picture basis commencing August 27, with the "Prisoner of Zenda" as the opening attraction. William C. Dowlan, production manager for this theatre and the State Theatre at Los Angeles, arranged a remarkable prologue.

The Hayward Theatre, at Hayward, is to be remodeled and a gallery added.

The City Council of Oakland, has passed to print an ordinance designed to ultimately eliminate frame theatre buildings. The ordinance prohibits the erection of frame theatres and provides that in case any such theatre now in use shall cease operations for thirty days it shall no longer be

used as a theatre. The ordinance has been approved by organized theatre owners and building interests.

The Northern California Photo Plays Company has been incorporated here with a capital stock of \$25,000, by J. S. Joffre, H. H. Harvey and J. E. Bennett.

The police play, "In the Name of the Law," is to be presented shortly at the Strand Theatre at a benefit matinee for Police Detective Ernest Gable, recently shot and seriously injured in a desperate gun battle with a thug. The benefit is being arranged by a committee which includes F. R. Newman, manager of the Strand; Monte Rice, exploitation manager for Robertson-Cole, and C. B. Beale, local exchange manager.

James Pilling, at one time manager of the old Empress Theatre, and well known in the theatrical field on the Pacific Coast, has been appointed manager of the Century Theatre at Oakland.

E. M. Masterson, of the Orpheum Theatre, Lovelock, Nev., visited San Francisco early in September to arrange his bookings for the winter season.

A sweeping change in policy has been made at the Oakland State Theatre of Ackerman & Harris, and a return has been made to the split-week plan, with a change of shows on Sundays and Wednesdays. Lester J. Fauntain, formerly manager of the State Theatre at Long Beach, has been appointed house manager.

Louisville Theatres Packed When Mercury Takes a Drop

With the closing of outdoor amusements, withdrawal of the river excursion boats, etc., business is coming back to the theatre, and even the roosts are being well patronized. On Sunday, September 17, even standing room was at a premium by 8 o'clock in the evening at the Alamo for "A Fool There Was," even though that theatre has had the courage of its convictions and has boosted prices to 40 cents a throw.

At the Rialto, even the top tier of seats near the roof was full, as Wallace Reid and Bebe Daniels in "Nice People" sounded good to the talent. The Majestic, with Nazimova in "A Doll's House," also drew big. Fourth street was a busy street on Sunday night, and the writer is willing to swear to that, as he was looking for a theatre with seating room and finally had to take three flights up. Cooler weather is making for a much better business all around.

The Alamo Theatre, after several weeks of work on the interior, has been transformed into one of the handsomest picture houses in the country. The interior has been re-decorated throughout, a small stage for the presentation of novelties and prologues has been constructed, and the theatre as a whole, presents an entirely new appearance inside. About \$20,000 was spent on improvements.

Moving pictures will be presented on a scale and style never before known in Louisville, according to Fred Dolle, manager.

A new orchestra, the Alamo Symphony Ensemble, has been organized by Walter J. Rudolph, a pianist of note who has been a member of the Chicago Musical College.

Outside theatrical chains are reported to be negotiating for the unfinished Cadick Theatre at the corner of Third and Sycamore streets, Evansville, Ind. The theatre was begun more than a year ago, but the company is now in the hands of a receiver and construction has stopped. One report has it that the Shubert interests may close a deal for the building.

The Broadway Amusement Company, operating the Alamo and Walnut theatres downtown, will begin construction immediately on a new theatre in the section of the city known as the Highlands and will have it operating in three months, according to an announcement by Fred Dolle, president of the company. The new theatre will seat 1,000 and cost approximately \$50,000, according to Mr. Dolle. It will be built on the site of the present open-air theatre of the Baxter Theatre, on Baxter avenue. It was not stated what would be done with the Baxter Theatre when the new house is completed. The lot for the new house has a sixty-foot frontage and a depth of 200 feet. The structure will be modern in every respect and will be an addition to the Highlands.



A Fox Release

"MONTE CRISTO" USHERS SEATED PATRONS

Putting the girls into French court dress was one of the schemes which helped the Strand Theatre, Cleveland, make a lot of money out of the new Fox super special. The world is theirs for the asking.

Berinstein May Quit Albany to Make Home in New York

William Berinstein, owner of the Colonial Theatre and who also owns and controls two or three picture houses in Elmira, is planning to make his future home in New York City. Mr. Berinstein has been a popular figure in motion picture circles in Albany for several years, and was prominently identified with the committee on arrangements at last winter's annual meeting of the New York State exhibitors in Albany.

The Majestic Theatre in Albany, which has been running a mixed program of vaudeville and pictures for several years, has just gone over to burlesque and serves to take the place of the Empire Theatre, now being demolished.

Clarence and Gertrude Taylor, running a picture theatre in Port Leyden, have just sold the house to John Castle of Norwood, who will take possession at once.

Courtesy goes a long ways and is a mighty pleasant thing to meet. All of which is by way of stating that the Lincoln Theatre, which has just opened in Troy, is fortunate in having secured Edward H. Crawford, of New York, as its manager. First, last and always, Mr. Crawford wants his patrons to feel at home.

Virgil N. Lappeus, who for the past year and a half has been assistant manager of Proctor's Fourth Street Theatre in Troy, has just been named to succeed John G. Wallace as manager of Proctor's Harmanus Bleeker Hall in Albany. Mr. Wallace has gone with the city engineer.

The Strand Theatre, which is being erected in Schenectady, was scheduled to open about October 15 and will be known as "The State." In the neighboring city of Troy the Max Spiegel interests are also erecting a theatre which will be known as "The Troy," and which is due to open in December. The two houses represent an investment of more than \$500,000.

Fred Elliott, owner of the Clinton Square Theatre here, has been running double features all through the summer and, incidentally, reports excellent business since last June. Mr. Elliott is rather undecided as to whether or not he will continue double features through the winter.

Carter DeHaven, stage and screen star, was host at a luncheon at the Hotel Ten Eyck here to thirty guests one day this week. The majority of guests are well known in local film circles. Others, however, included County Judge Isadore Bookstein and Roy S. Smith, secretary of the Albany Chamber of Commerce.

Hughie Mack, who has been acting as stage manager at the Pal-

ace Theatre in Watertown, has quit and in his place Harry Horne has been transferred from the Robbins' Theatre in Utica.

Albany, Troy and Schenectady picture houses can hardly muster more than a ton of coal between them, but the managers are not worrying, believing that there will be sufficient coal to go round before cold weather sets in.

The Hudson and Colonial theatres here have just reopened, spic and span, and continuing under the management of George Roberts.

There is nothing in sight to warrant the assumption that Albany will have any new picture theatres for at least a year to come. In Schenectady there is a \$350,000 house going up, while in Troy the Lincoln has just opened, a big Strand is being built and a smaller house is in course of erection.

Watertown, N. Y., is agog these days because the Roamax Film Company of Fort Lee has just sent about twenty people there and is shooting scenes in connection with the picture to be known as "The Little Mothers."

No talk is heard around Albany these days in regard to changing admission prices. With the settlement of the railroad strike better business is in sight in Albany, Schenectady, Troy and Mechanicville.

St. Louis Theatre Changes to Cost About \$2,000,000

The film industry is to add \$2,000,000 in improvements to Grand boulevard in the vicinity of Washington boulevard within the next few months. Upon his return from New York a few days ago, Nathan Frank, new president of the Famous Players Missouri Corporation, announced that plans had been completed for the completion of the large office building originally planned as part of the Missouri Theatre structure. He said more than \$1,000,000 will be spent on the building and an additional \$50,000 has been appropriated for additional improvements.

Charles H. Thimmig, owner of the Midway Theatre, is said to have closed negotiations for the erection of a \$1,000,000 theatre and office building on the site of the Midway, Grand and Washington boulevards, a block from the Missouri. The plans call for a 3,000-seat theatre.

The office building part of the Missouri Theatre structure has been held up two years because of city zoning ordinance restrictions and the high cost of labor and building materials.

The Exhibitors Film Company has arranged to distribute the pictures controlled by the Fine Arts Picture Corporation, in Eastern Missouri and Southern Illinois.

Joe Mogler, owner of the Mogler, Bremen and Excelsior Theatres, has been re-elected a member of the Missouri State Republican Committee. He has held the honor several years.

Mogler is president of the local exhibitors' association.

George M. Khoury has organized a company in Clayton, Mo., to finance a theatre and commercial building to be erected at Forsythe boulevard and St. Louis avenue, right on the Clayton Court House Square. It is estimated the structure will cost \$50,000. Three stores, with offices above, and a 500 seat picture theatre would be included. St. Louis contractors have been invited to submit bids. Khoury has been operating an airdome in Clayton and is confident that a first-class picture house there would prove a winner.

Harry Earl, newspaper worker, is the new manager of the Rialto Theatre, which opened its season Sunday, August 27. It plays pictures and Orpheum vaudeville, changing its program twice a week.

Charles La Pce, Lyric Theatre, Sullivan, Mo., came to St. Louis last week to consult an eye specialist. A cinder lodged in La Pce's right eye and home talent were unable to remove it. He spent three days in St. Louis under the specialist's care, but was looking O. K. as he took train for home. He promised to keep his eye out of the path of cinders in the future.

J. Kollo opened his new theatre at Willisville, Ill., on August 28. It seats 350. The equipment, which includes two Power's machines and a Daylite screen.

W. Baumann has opened a small picture house at Ballwin, Mo. He will give three shows a week.

Jefferson City, Mo., is to have a new picture theatre, it is reported locally. J. Horsefeldt, one of the owners of the St. Clair Theatre, St. Clair, Mo., is said to have under consideration plans for a modern theatre for the capital city. Horsefeldt has been very successful in the grain and cattle business.

Fred L. Cornwell has let contracts for a new \$120,000 theatre and store building at Moline, Ill. The theatre will seat approximately 2,000 persons on the first floor and balcony. The house, which will be thoroughly fireproof, may be ready for the winter season.

A new theatre will be opened at Frankford, Mo., by W. H. Donovan, a local business man. Donovan formerly held the Ford agency in Frankford.

Out-of-town exhibitors who were in recently were: J. R. Dennison, Ohio Theatre, Evansville, Ind.; B. Taylor, Orpheum Theatre, Paducah, Ky.; Tom Reed, Yenn, Hayes Circuit, Duquoin, Ill., and N. C. Norwein, Norwein Amusement Company, Bonne Terre, Mo.

Entertaining the Inner Man

Manager W. Deering is serving tea and cake each afternoon to the patrons of the Rialto Theatre, Winnipeg. The price of admission has remained stationary at 15 cents. The house is reported as highly successful.



A Paramount Release

HERE'S PROOF HARRY SWIFT IS IN AGAIN.
He's back at work for Paramount and he grabbed a window in Cincinnati to tell that no bird in Her Gilded Cage could sing as sweetly as a Victor phonograph. Right in the heart of the town, too.

Kansas Exhibitor Meeting in Wichita September 25

The Motion Picture Theatre Owners of Kansas are to have their biggest convention at the Broadview Hotel in Wichita, Kans., September 25. It will be a record-breaker in point of business done, and the attendance is expected to be more than at any other meeting of the organization. There will be a number of important speakers, among them the Rev. Earl A. Blackman, national chaplain of the American Legion. His subject will be "Jesus and the Movies."

D. Filizola of the Theatrette at Ft. Scott, Kans., and H. L. Gess, who owns the Rex and Mystic theatres at Mulberry, Kans., were in town last week.

C. P. Rogers, who has the Whiteway and Iris theatres at Concordia, Kans., was a visitor at some of the exchanges last week.

W. J. Gable of the Grand Theatre, Beloit, Kans., was in town recently.

The Kansas City Film Exchange's baseball team has a game scheduled soon with the ball players of Merriam, Kans. Merriam is only a few miles from Kansas City.

Shoolman Gives Boston Kids Excellent Lesson in Thrift

Max Shoolman, vice president and treasurer of the Olympic Theatres, Inc., gave an excellent lesson in thrift recently when he presented a bank book showing a savings deposit of \$5 to each of the 104 boys and fifty-four girls who are inmates of the Jewish Children's Home on Canterbury street, Boston. The children were the guests of Mr. and Mrs. Shoolman, at the summer estate of the latter at Bedford, Mass., where they were given a day of pleasure and entertained with all sorts of delightful events. The presentation of the bank deposits came as a surprise feature of the day.

The Fenway Theatre, in Boston, celebrated the opening of the fall season on Labor Day by the dedication of a new organ, the installation of which has just been completed. Lloyd Del Castillo, a musician of national reputation, has been engaged as organist.

The news of a settlement of the coal strike and the prospect of a flow of fuel to their bins within due course, has been received with much satisfaction by many of the smaller theatres throughout the greater Boston district, as in several cases the supply on hand is barely sufficient to carry them through December, and in some cases not even so long. They still worry, however, from the fact that the

Howard E. Jameyson, formerly advertising manager for the Liberty and Doric Theatres in Kansas City, and more recently advertising manager for the Butterfly Theatre at Milwaukee, has become exploitation manager for the local office of Universal. He is filling the vacancy left by Louis Kramer, who left this week for Chicago, where he will take charge of the exploitation in the Chicago territory for the Film Booking Office.

Mr. and Mrs. R. Ross Riley announce the birth, August 23, of a son, R. R., Jr., Mr. Riley is owner of the Wigwam Theatre at Oberlin, Kas.

T. A. Davis has purchased the Odeon Theatre, Cottonwood Falls, Kas., and the Lyric Theatre at Strong City, Kas., from C. W. Hermes.

When trains stopped running, C. H. Hunt of the Rex Theatre at Higginsville, Mo., brought his film back to the exchanges by automobile.

Chris Manfre, directing manager of the Superior Film Co., was married recently to Miss Frances Genova.

Pittsburgh Exhibitors Add to Their Theatre Holdings

The Harris Amusement Company, of Pittsburgh, has taken over the Strand Theatre at Youngstown, Ohio, and opened the same on September 2. The Strand is located in the heart of the city, and has a seating capacity of 850 persons.

M. Rosenberg, of the Rialto Theatre, 1600 Fifth avenue, has taken over the American Theatre on Fifth avenue, just a square distant from the Rialto. Mr. Rosenberg states that the American will be closed till the end of the month, and that he will make several improvements on the same. Dorfman and Cohen were former owners of this place.

A. G. Phillips has purchased the interest of his partner, E. A. Zeitzer, in the Academy Theatre, Meadville, Pa., and is now sole owner.

A permit has been issued to the Kanawha Amusement Company at Charleston, W. Va., operating the Virginia Theatre on State street, to repair and remodel this picture house. The new theatre will be two stories high, and is to be constructed of brick, steel and concrete. The estimated cost is \$100,000.

Lewis Lieb, proprietor of the Diamond Theatre at Cresson, Pa., has suffered an attack of blood poisoning, the result from a cut on his thumb off a broken pop bottle. He is recovering at the present writing.

Ike Silverman, of the Silverman Brothers, owners of the Strand Theatre, Altoona, Pa., is on a motoring trip through New York and Michigan. His brother Jake has recently returned from a trip to the West Coast, and displays a snapshot he had taken while standing with Douglas Fairbanks.

For a while all the film boys here were buying Hupmobiles. Now they are sporting Durants.

cars. The reason can probably be traced to the fact that Max Engelberg, owner of the Strand Theatre, McKees Rocks, is selling Durants when he isn't theatre managing.

A balcony has been installed in the Grand Theatre, Nanty Glo, Pa., and the capacity has been increased by 149 chairs.

The coal mines in the vicinity of Vintondale, Pa., are working full blast, and prospects for better business in that section are very encouraging.

William Bittner, of the Cambria and Park Theatres, Johnstown, Pa., in company with his wife, is spending a vacation at Asbury Park, N. J. The trip was made by motor.

The Smoot Brothers, controlling four theatres in Parkersburg, W. Va., were recent visitors among Pittsburgh's film exchanges.

With the removal of the Lyric Theatre to Summers street, Charleston, W. Va., that thoroughfare promises to be the Broadway of Charleston. The Strand, at the corner of Summers and State; the Capitol, right in the rear of the Federal building; the New Virginian, which is now under construction at the southeast corner of Summers and State streets, and the New Kearse Theatre, several doors from the Capitol, are the houses.

The Kearse is rapidly nearing completion. The exterior work has been finished and all that remains to be done is to finish the interior. This house will present legitimate attractions.

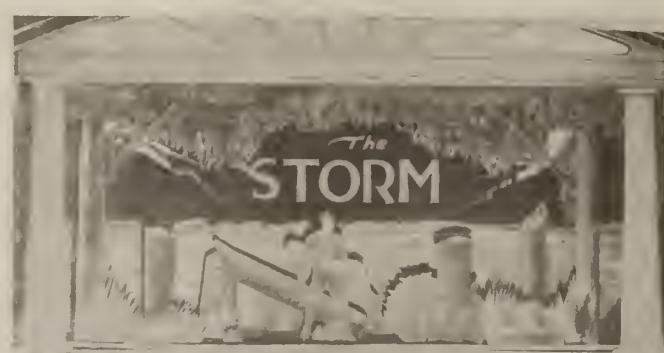
The New Virginian promises to be one of the most complete and finest picture houses in the state.

With the completion of the new building for the Lyric, the finishing of the Kearse and Virginian building, five theatres will be located in Summers street within the one square.

Elmer E. Rutter, publicity manager for the Manos Theatres at Greensburg, Pa., spent a few days in town recently circulating among the film exchanges.

Labor Day marked the re-opening of H. R. Barney's Liberty Theatre at McKeesport, Pa. This house was destroyed by fire last March, and had since been entirely rebuilt. To use Barney's own words, "It is the biggest and finest in McKeesport," and its appearance proves that Barney has a right to boast.

The Eagle Theatre, located on Penn avenue, near Butler street, was re-opened on Labor Day. The Eagle has been closed for several months, owing to poor business.



A Universal Release

ELECTRICAL EFFECTS HELPED DISPLAY

The lobby arch decoration for Ascher's Merrill Theatre, Milwaukee, was made very effective through the employment of electrical devices to simulate lighting and carry out a vivid suggestion of "The Storm."



Mabel Ballin

In Hugo Ballin Productions. Released by W. W. Hodkinson





William Russell
in
"THE CRUSADER"
A Fox Picture





John Barrymore in "SHERLOCK HOLMES." A Goldwyn Picture





Mary Alden
in
"A WOMAN'S WOMAN"

An Allied Picture



"MAKIN' MOVIES," Johnny Jones's Latest Comedy for Pathe





William Farnum

in

"MOONSHINE VALLEY"

A Fox Picture



"SKIN DEEP"
An Ince Picture for First National
In the Cast are
Florence Vidor, Milton Sills, Charles Clary,
Frank Campeau and Marcia Manon





Goldwyn's
"HUNGRY HEARTS"
with
Bryant Washburn,
Helen Ferguson,
George Seigmann,
Otto Lederer,
E. A. Warren
and Rose Rosanova



New England Showmen Benefit by Distributor Competition

As a result of competition among various distributing concerns, all seeking first run engagements, New England exhibitors this year are not wanting for big pictures. This situation is having a wonderful effect on theatregoers who today are finding their way into New England theatres in seemingly greater numbers than ever before. The first run showings of Fox's specials, Metro's "Broadway Rose," which is being elaborately exploited; Universal's "The Storm," "Human Hearts," and "Under Two Flags," Paramount's "Blood and Sand," Goldwyn's "Remembrance" and other equally big pictures, are prompting competing exhibitors to hand out the greatest bills ever arranged in New England.

Despite the presence of strikes of various sorts in spots, all over the five New England states, the fact remains that the picture business in New England has returned with a bang, with every territory profiting accordingly. First run houses are using considerably more newspaper advertising space and advertise productions from six to eight months in advance. This renewed activity, together with the presence of much more exploitation than ever was done in that section, has had the tendency of jamming the theatres, even in the face of the heat.

Bill Canning is managing the Palace Theatre in Manchester, N. H., and through clever exploitation has succeeded in building a great clientele for his theatre, which utilizes a combination policy.

Charles Lovenberg, owner of the Bijou, Pawtucket, R. I.; Victory, Providence, R. I., and Bijou, Woonsocket, R. I., is rapidly recovering from an illness that has confined him to his bed for several months.

Martin Tuohy, manager of the Emery Theatre, Providence, experimented with his first Saturday morning children's performance. It was so successful that the performance will now be given regularly at the same time. Fox's "Just Tony" was the first attraction and it drew a capacity audience at 10 cents. Manager Tuohy has also solved the "supper show" problem by giving a special performance between 4:30 and 6:30 p. m. for school children, at special prices.

Competition in Providence was never as bitter as it is today. Bill Mahoney at the Rialto is showing Universal, Metro and Fox specials at 35 cents top, while the Modern and Strand are dividing the Paramount and First National product between them. Ed Fay is charging 15 cents at his Fay's Theatre for a first run showing of Goldwyn pictures and six acts of vaudeville, using a ten-piece orchestra. The Emery is showing six acts of vaudeville and second run pictures at 25 cents top dur-

ing the afternoon and 50 cents top at night.

Sol Braunig is booking the new Capitol Theatre in Providence. This house opened several weeks ago and at 15 cents top with a three-time-change-a-week policy is making a success of the venture. This house was considered a "hoodoo." It is out of the theatre and shopping district, at the top of a hill, and has played everything from stock company to grand opera.

William T. Hart is touring New England, staging special "local movie contests" at various theatres. He was at the Bijou in Pawtucket, R. I., last week, the stunt helping business at that house considerably.

Payne Brothers will shortly open a 2,500-seat house in Pawtucket. This house will be known as the Le Roy, in honor of the son of one of the owners who was killed during the world war. The house is located directly opposite the Imperial, operated and owned by Senator Hartford, and nearby is Famous Players' Strand Theatre, the house that Alfred S. Black built.

Just what the coming season will bring in Pawtucket is problematical, but, nevertheless, the future is the concern of exhibitors there in general. It is generally admitted that the city already is considerably over-seated, and with the opening of the Le Roy shortly, the situation will be even more complicated.

A slight break in the weather, in favor of theatre patronage, helped business all along the line in Boston. The downtown houses reaped a harvest last week, this being particularly true of the Modern, Park, Olympic and State theatres.

Virtually 85 per cent. of the total number of theatres in Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island are now opening. The remaining 15 per cent. will probably open within the next few weeks.

Fred Lovett, of the Royal Theatre, Olneyville, R. I.; Bill Mahoney, of the Rialto; Martin Tuohy, of the Emery; Fred Read, of the Strand; Sol Braunig, of the Modern and Capitol, and Matt Rielly, of the Victory, all of Providence, are making two trips weekly to Boston's Film Row, Tuesday and Thursday. These boys book after showings.

Reports that have been returned to Bill Gray's offices from his house managers indicate a healthy increase in business.

Harry Crull, formerly of Brooklyn, N. Y., has taken over the managerial reins of the Edward F. Albee Theatre, with Bill Westgate in charge at the other Povenberg house, the Empire.

B. S. Moss, the New York theatrical magnate, was a visitor to Boston last week.

Two magnificent new theatres, one at Brockton, Mass., the other at New Bedford, Mass., were opened on Monday of last week by the Olympia Theatres, Inc.,

Is It Generally True?

Are film rentals generally lower than they were a year ago at this time? That holds true in Missouri, according to a survey made by the M. P. T. O. of that state, which announces a 40 per cent. decrease. The cause ascribed is that the past business depression has led exhibitors to be more careful in their buying.

What is the situation in your territory?

S. S.

of Boston, adding two more links in the Gordon chain of picture houses which are fast spreading all over New England. All are under the personal supervision of Nathan Gordon, founder of the Olympia chain of amusement houses, and one of the most prominent and successful theatrical men in the country.

Both of the new houses were opened under the most auspicious circumstances, with the mayor and city government present in each instance to give grace to the occasion, and the initial ceremonies were both elaborate and appropriate.

Buffalo Exchangemen Turns Exhibitor; Olympic Altered

Tom Joy, formerly a member of the Buffalo Metro staff and now manager of the Hippodrome in Carthage, opened that theatre Friday evening, September 1, with "Turn to the Right." The house has been completely overhauled.

The Olympic, Buffalo, remodeled and redecorated, re-opened Labor Day with "The Storm." William McKenna is manager.

Preston Sellers, Jr., and Joseph A. Rasjey are organists. Eric Hurdler is conducting the orchestra and Samuel A. Geddis is in charge of projection. A \$35,000 organ has been installed.

Arthur L. Skinner gave his patrons a triple feature bill when he opened his fall season at the Victoria, one of Buffalo's leading neighborhood theatres. Mr. Skinner also brought back the Victoria Concert orchestra.

Herman Lawrence the past week celebrated First Anniversary Week at the Bellevue Theatre, Niagara Falls, with an "All Fun Bill," Harold Lloyd in "Grandma's Boy" was the feature.

Shea's Theatre, Jamestown, has added vaudeville to its program. Now its Keith vaudeville and high class pictures. The new policy started Labor Day.

Harris Lumberg, proprietor of the Lumberg Theatre in Niagara Falls, has gone on a two week's fishing trip in the wilds of Canada. Harris is splitting the Paramount program with the new Strand in the Cataract City.

Nicholas Dipson, of Batavia, well-known Western New York exhibitor, is having a great time in Italy, according to postcards.

C. J. Carlson, manager of the Grand Theatre, Westfield, died suddenly last week.



A First National Release

A NEW IDEA IN LOBBY BANNER WORK

The front stand does not interfere with the arch banner at the rear and brings Jackie Coogan and "Trouble" right down to the sidewalk. From H. B. Clark, of the Strand Theatre, Memphis.

Michigan Theatres Reopen; Ushering in Autumn Season

The Savoy Theatre, Chene and Catherine streets, Detroit, was re-opened on September 2, by its original owner, Mr. Halstead. The house was one of the first in Detroit and has been remodeled into a very cozy place.

The Regent Theatre, Battle Creek, after being closed for two months, re-opened on September 9. The house has been entirely redecorated and remodeled, until it is now entirely different from its previous appearance. The opening attraction was "Sonny," featuring Dick Barthelmess.

The Gladmer Theatre, Lansing, was re-opened September 5 after having been completely renovated and redecorated. Manager Claude Cady has spent over \$25,000 in decorations and alterations.

The New Harper Theatre opened September 1 and enjoyed a great patronage. It is very tastefully decorated and one that Korbell and Korbell, proprietors, may well be proud of. William Clark, well-known among the men in the film industry, is in charge of bookings and management.

Harry Abramson and Louis Wesper have taken over the Ludeway Theatre on Michigan

avenue and are renaming it the Theatre Royale. They plan a number of important changes to the house in the way of needed improvements. Mr. Abramson formerly managed the Olympic Theatre.

E. M. Crawford, formerly manager of the Fieber and Shea house in Akron, has been appointed manager of the Regent in Flint, Mich., for W. S. Butterfield.

"Dad" Whitman has purchased the interest of Charles Meade in the firm of Meade and Whitman and will continue in the State rights field hereafter under the name of Rex Film Company.

Charles Seaman, of the Consolidated Theatres, Grand Rapids, has contracted for 100 per cent. Educational for his Majestic Theatre and Strand.

Larry Hayes, of the Dawn Theatre, Hillsdale, created a lot of talk by an exploitation stunt he used in connection with "The Black Bag," which played his house a week ago. He offered \$5 in gold to the person who could detect or ascertain the man who was on the streets of the town carrying a black bag. As a result, he did a big business on the picture.

Wilart Baltimore Plant to Cost \$200,000, Employ 300

Plans for the plant to be built by the Wilart Cinema Industries, Inc., organized in New Rochelle, N. Y., nearly four years ago, have been drawn by E. G. Blanke, an architect of Baltimore, and it will be built in that city on the Reisterstown road near Park Circle.

The cost of the structure will be approximately \$200,000. A lot measuring 300 by 144 feet has been purchased by Matthews & Peters, investment bankers, representing the Wilart company in Baltimore, from B. Glasscock and B. Howard Richards. The cost for the property was \$35,000, it is said.

Three hundred persons will be employed at the plant, which is to be constructed in a "U" shape and projection machines and moving picture cameras are to be manufactured.

Glazed tile and stucco will be the material used for the exterior, and the California mission style of architecture will be used. There will be a sunken garden, two stories and a basement and a roof garden. The building will be fireproof throughout; there will be concrete vaults for the storage of films; located right back of the offices which will take up the entire right wing on the first floor. Over the offices will be the laboratory and in the left wing the assembly rooms will be located.

Colored Woman Brings Suit Against Indiana Exhibitor

Alleging that she was denied the privileges allowed white persons at the Hippodrome Theatre in Fort Wayne, Ind., Olla Jones, a negress, has filed suit in the superior court at Fort Wayne against Tony H. Nellessen, proprietor. She says in the suit that she was admitted to the theatre but was denied full and equal enjoyment of accommodations, advantages and facilities because she is of African descent.

The Goldwyn Distributing Corporation has filed suit in the circuit court in St. Joseph county for \$12,830 against the Blac stone Theatre Corporation, operating the Blac stone Theatre at South Bend, on a claim for film rentals. The Goldwyn concern

alleges that films leased to the theatre during the last three years incurred an obligation of \$20,000, part of which was paid. Interest from January 1, 1922, also is asked in the suit.

Burglars worked the combination on the Standard Realty and Theatre Company's theatre at Clinton on Tuesday night, September 5, and escaped with between \$1,300 and \$1,400. The money represented the receipts for the Saturday, Sunday and Monday's business. An investigation disclosed that the robbers apparently had concealed themselves in the building during one of the shows and then opened the safe after the employees had left.

Iowa Exhibitor's Coolness Averts Serious Fire Panic

Heavy damage which is covered fully by insurance was caused by fire at the Star Theatre, Colfax, Iowa. The flames started in the projection booth and quickly got beyond control. Quick wittedness on the part of Manager De Baggio averted a near panic. The theatre is to be rebuilt. It was recently remodeled and redecorated.

Shepard & Lamb, Storm Lake, Iowa, exhibitors, whose house was destroyed by fire early this year, have been presenting shows in a tent at Storm Lake.

On September 15 the new Hip-

podrome Theatre, Keokuk, Iowa, recently constructed by Baker & Dodge, opened. The new house seats 1,300.

L. B. Seymour, who formerly operated the Rex Theatre at Glenwood, opened a house at Tabor, Iowa, September 1.

The Strand Theatre, Sherburn, Iowa, has been reopened. It recently was purchased by W. A. Gilfillan from A. D. Roloff.

Harry Pace has taken over the operation of the Rialto Theatre, Pocahontas, Iowa. Pace formerly operated houses at Orange City and Traer.

Nebraska Theatre Reduces Prices to 10 and 15 Cents

With prices reduced to 10 and 15 cents, the Lyric Theatre, Norfolk, Neb., which was closed last fall, reopened September 2. The Norfolk Amusement Company, which owns the Grand Theatre, will also operate the Lyric. The theatre has been completely remodeled and redecorated. Robert Ballantyne is manager of the Lyric.

The Schmidt Theatre, Stapleton, Neb., opened recently. William H. Schmidt is owner of the house.

B'aine Cook, proprietor of the Rialto Theatre, Beatrice, Neb., has purchased the Gilbert Theatre from George Monroe. The latter is to manage a house at Clinton, Iowa.

Work on the erection of the new theatre at Verdel, Neb., sponsored by L. H. Black, has begun.

Thomas & Bush have purchased the Strand Theatre, Hastings, Neb., from J. E. McQuiston.

Under the management of W. C. Dolan and Harry Brisbee of Indianola, the Opera House, Holbrook, Neb., has opened.

Verne Haycraft of Lewisville has purchased the Star Theatre, Madelia, Minn., from W. W. Woltz.



A Paramount Release

A SIMPLE WINDOW DRESS FOR "LOVES OF PHARAOH"

This was planned by Frank J. Miller, manager of theatres in Augusta, Ga., for the big Lubitsch picture. The color scheme prevents good photography, but you can get an idea of the construction from this reproduction.

In the Independent Field

By ROGER FERRI



Newsy Bits

Millarde Johnson, of Australasian Film, Ltd., has purchased the Australasian and New Zealand rights to the initial B. P. Schulberg production, "Rich Men's Wives" that Al Lichtman Corporation is distributing.

Arthur Lee, of Lee-Bradford Corporation, who have redoubled their distribution activities in the Independent field, returned to New York this week from Boston where he closed several important deals.

Sam Jaffe, business manager of Preferred Pictures, Inc., has left New York for the Coast after spending a brief vacation in the metropolis. Jaffe announced that work on the third B. P. Schulberg picture, "Are You a Failure?", on September 25.

Niagara Pictures Corporation of Buffalo has acquired the distribution in western New York of "Uncle Tom's Cabin". Manager Harry Marsey is now arranging for a road show to accompany the picture on tour.

The newly announced Rialto Exchanges, Inc., stated this week through one of its officials that it will shortly open headquarters in Los Angeles, for the purpose of co-operating with producers.

Twenty-four sheets will be posted extensively in many sections of the Western Pennsylvania territory to advertise the latest C. B. C. Film Sales Corporation special and incidentally the first release of the "Big Six" series, "More To Be Pitied Than Scorned".

J. Charles Davis, 2nd, exploitation director for Arrow Film Corporation, is in Toledo, O., doing advance exploitation on that firm's latest special, "Night Life In Hollywood" which opens next Monday at Doc Horater's Alhambra Theatre.

Equity Films, Inc., has acquired the American rights to the Einstein film, Edwin M. Dadman is in charge of the distribution. This concern has quarters in the Selwyn Theatre Building, New York.

Mike Rosenberg, who is associated with Sol and Irving Lesser in independent production activities on the Coast arrived in New York late this week and joined his partners who are preparing for the road showing of "Oliver Twist", the Jackie Coogan special.

Atlas Film Exchange of New York has purchased the metropolitan rights to the new feature, "Why Do Men Marry?"

That Charles C. Burr, producer of the Johnny Hines features, "Torchy" comedies and associated with Whitman Bennett in the production of "Secrets of Paris", will further extend his business interests is evident from reports that have come to this office. C. C. Burr has a vitally important deal under way, which can not be disclosed until finally completed, probably early next month.

First-run showings of independent pictures are common these days and, if current bookings are any criterion, the better State rights pictures will not want for good dates.

Matt Radin, owner of the Capital Film Exchange of New York has developed into a legitimate producer, for he is interested with the Minsky Brothers in the new stock burlesque project at the Park Theatre in New York.

The Week In Review

CANADIAN producers have hit upon a plan that will certainly help the industry in the Dominion. They have decided to retain the same distribution rights on their product as American producers enjoy on theirs in the United States. Ernest Shipman, who is considerably interested in Canadian production of independent pictures, was consulted by this department, and he agreed that the move is one that will inspire increased production activity in the Dominion, which has made meteoric progress in picture making during the past four years. Mr. Shipman is included among the prominent Canadians involved in the new plan.

Are exhibitors in the market for independent pictures? Announcements of first run showings of independent pictures prove they most assuredly are. Beginning with the next issue in our independent territorial news section of this department will be published a list of important first run showings in every territory. That will tell the story and at the same time give readers an authentic idea of just what kind of pictures are in demand.

THE anxiety of Broadway theatres to book independent pictures on an equitable basis is perhaps the best and surest sign of progress in the market that this writer can think of at this time. Heretofore, it has been the policy of Broadway managers to demand a flat guarantee that the picture will attract a specified gross. This gross has been anywhere from \$15,000 to \$25,000 weekly. In addition to that the independent distributor has been imposed upon to the extent that he had to meet all advertising bills. In other words, the independents gained nothing, other than the distinction of having had their pictures played on Broadway, while the showman has pocketed an excessive profit.

But with the independent market truly independent to the extent that their splendid box office pictures are that big that they justify asking a reasonable rental for their product, this unfair method of booking has been eliminated. And today Broadway managers are paying as big prices for independent productions as they are for the other kind. It is a fact only too well known in the show business that the B. F. Keith, Moss and Loew circuits in the Metropolitan section have secured their biggest profits from independent pictures. This statement is made with rentals and grosses in mind and the two compared proportionately to the rentals and grosses recorded on the other films.

EXHIBITORS want money-making pictures and they don't care who has or makes them, so long as they are entertaining, satisfying and can be turned into money. That is all the exhibitor asks. So long as independents turn out pictures with box office value just so long will they enjoy the patronage of exhibitors. Of that we are now convinced. Warner Brothers, Arrow, Al Lichtman, Equity, Charles Burr, Whitman Bennett and a number of others are convinced of the same thing. Give the exhibitor what he wants and you will have no cause for complaint for lack of patronage.

EVERY producer and distributor in this business owes a vote of thanks to Harry Charnas. If the entire country could be covered as Mr. Charnas covered his territories there is no doubt in the mind of the writer that independent pictures would be shown 100 per cent. It was a master stroke. It accomplished good for the entire field. In dollars and cents it will, eventually, prove the greatest and best investment Mr. Charnas ever made. As for Mr. Lichtman he has endeared himself to thousands of exhibitors. He delivered messages that were an inspiration. He spoke from the heart—and opened the eyes of thousands of theatre owners to the possibilities of the independent market. In other words, it was a big enterprise—the greatest venture undertaken by any branch of the independent field. And it was a huge success.

NOT until this week did this writer fully appreciate the great quantity of junk that cheap exchanges have securely tucked away on their shelves, ready to shoot out whenever the opportune time presents itself. A careful list of these junk shops is being compiled by this department and at the proper time it will be published for the information of the trade and exhibitors in general. Fact is that most of these junk dealers make no effort to hide their plans.

Thinking of "angels," seems as if quite a few of our more notable stars are falling in line with this class of backers. Two of the biggest State rights productions of the past season were made possible through the financial aid of these stars.

Trade Notes

Joe Lefko, the popular manager of the Federated Film Exchange of Pittsburgh, is planning a drive that should create quite a stir among exhibitors in that territory.

Fourteen thousand people paid admission to the Stone Theatre in Brooklyn last week at a test showing of the Houdini special, "The Man From Beyond." This is a new record for the house. This picture will be rord showed.

A new film building will shortly be opened in Boston. Several independent concerns in that city already have leased quarters. The building is expected to open the first of October.

Dr. W. E. Shallenberger, President of Arrow Film Corporation, left on Saturday of this week for Boston. When he returns early next week some very important information is expected.

Harry G. Kosch, counsel for the Independent Producers & Distributors, Inc., and counsel for Arrow, left Thursday for Pittsburgh. He will return late in the week and expects to spend several days in Washington.

Ernest Shipman, who has entered the picture production field on an elaborate scale, will move into new and larger quarters on October 1st at Fifth avenue and West 46th street.

This department has been besieged with letters and telegrams from independent exchanges, congratulating Moving Picture World on its campaign to aid in the elimination of the unjust five per cent tax, which would throw many concerns out of business.

Certified Pictures Corporation of New York this week announced four pictures. They are: "The Snitching Hour," featuring Arthur Housman; Nita Na'di and Gladys Leslie, "The Thoroughbred," "Her Half Brother," and "Are The Children To Blame?"

Ricord Gladwell, President of Producers' Security Corporation, is planning a busy season and elsewhere in this section appears an announcement of a series of pictures he already has acquired for State rights distribution.

Lightning Photoplay Corporation of Boston will move into the new Film Pul'ding that will open Oct. 1. The name of this concern will be changed to Progress Exchange.

Nathan Hirsch, of Aywon Pictures Corporation, stated to a representative of this department last week that he will announce his complete 1922-23 output next week. He already has issued several announcements concerning some of his features, but with the consummation of several deals his plans for the new season have been finally perfected.

Whether or not Federated Film Exchanges will handle any features remains to be decided upon the return of Managing Director Joe Brandt, who is completing a nation-wide tour of the exchange centres.

Lou Berman of the Independent Film Exchange of Philadelphia is planning the addition of several salesmen to his Philadelphia and Washington exchanges.

There is a rumor in Boston that Alex Ekelberg, who together with several others has been handling several State rights pictures in that section, will retire from the business.

Will Hays Joins Independents In Fight Against 5 Per Cent. Tax

Producers, Distributors and Exchangemen Fall in Line; H. G. Kosch Very Hopeful

Due to the discovery that several of the national companies are involved in the five per cent. sales tax situation because of their distribution system, it became known this week that Will Hays had taken up the problem. Disclosures made known last week in *Moving Picture World* prompted action in every corner. Harry G. Kosch, counsel for Arrow Film Corporation, and who acted for the Independent Producers' and Distributors' Association, left on Thursday for Pittsburgh, but before going he made the statement to this department that he expects to receive some definite word from Washington within a few days.

The activities of agents of the internal revenue department in New York this week prompted many distributors to call in their counsel. *Moving Picture World*, following publication last week of the request made by independents that it call a meeting of independent producers and distributors for the purpose of discussing the situation, received twenty-four letters from distributors, exchangemen and producers, all anxious to be on hand.

A very important development in the situation is expected within the next few days. The Washington correspondent of *Moving Picture World* has been very active collecting data, and it is hoped that by the time the meeting is called some very important information will be available. During the past week seven agents of the Treasury Department visited the Godfrey Building, 729 Seventh avenue, New York, for the purpose of collecting the tax.

The interpretation placed on the tax by the Treasury Department is said to strike several program companies, and because of this development the Motion Picture Producers and Distributors of America, through Will Hays, have decided to take action. Jack Connolly, the Washington representative of Will Hays, is collecting data.

Mr. Kosch, on behalf of the I. P. D. A., has already filed a brief with the Washington authorities, but no decision has as yet been received.

The date of the Astor Hotel meeting will be announced next week in this department and by letter to those who have expressed their intentions of being on hand. These include exchangemen from Boston, New York, Philadelphia, Chicago, Cleveland, Buffalo and Pittsburgh. A committee to take the matter in charge is being organized, and will be announced next week.

Skirboll Buys "Secrets of Paris"

The possibilities of the latest Charles C. Burr-Whitman Bennett production, "Secrets of Paris," with an all star cast, have prompted several sales on that production, which, according to statements sent to this department, will be elaborately exploited. Joe Skirboll of Pittsburgh already has begun his exploitation on this production, which includes in its cast the following: Lew Cody, Montagu Love, Gladys Hulette, Walter James, Effie Shannon, Delores Cassinelli, J. Barney Sherry, William (Buster) Collier, Jr., Harry Sothern, Rose Coghlan and others. The production is said to be replete with elaborate settings.

Brandt's Feature Gets Good Start

Joe Brandt's initial "Big Six" production, "More To Be Pitied Than Scorned," which is being distributed through the enterprising C. B. C. Film Sales Corporation, showed to one of the greatest and biggest weeks recorded at B. S. Moss' Broadway Theatre in New York City this week. The Monday opening was the biggest ever experienced by that house in many, many weeks, the attendance holding up all through the week. Many big dates have been booked on this excellent feature.

Export-Import Gets Two Big Features

A radiogram received by Louis Auerbach, of Export & Import Film Company, this week from Ben Blumenthal, president of that company, and Hamilton Theatrical Corporation, revealed the fact that the latter has purchased the rights to the Biblical spectacle, "Sodom and Gomorrah," which, according to the German trade paper, "Filmschau," represents the finest example of continental cinematographic art. It is said that eighteen months were consumed in making the spectacle, which was begun April, 1921, and completed in July, 1922. It is in ten reels, the story having been prepared by Ladislaus Vajda and adapted by Michael Kertess.

ahle this week, although it is stated three national distributing companies are dickerling for the picture.

Talking pictures are said to have been finally perfected in Germany, and, judging from reports coming from that country, Germans are manifesting a great interest in these films. The synchronization is said to be perfect, but the reproduction of sound, especially the human voice, is reported in later dispatches to American newspaper to be direly in need of improvement.

Construction on the British plant of Rothacker, the laboratory magnate, is well under way in London, says a report from the other side.

"This Freedom," the new book written by A. S. M. Hutchinson, author of "If Winter Comes", will be produced in England by Ideal Films, Ltd., which this week purchased the screen rights to that story.

Export & Import Film Company this week announced the acquisition of the latest Pola Negri feature, "Sappho", a modern version of the famous story. This picture, released at a time when the attention of the fans is focussed on the doings of Pola Negri, who arrived here last week, will have especial significance in the distribution plans now being arranged. No definite news as to the method of distribution was available.

A late dispatch from the other side brings word to the effect that T. E. Davies, J. P., has taken over the H. Winik interests in the Western Import and Pearl Distributing Company of London.

Harry J. Cohen resigned as foreign manager of Metro last week. Arthur Loew is expected to succeed him in that position.

Producers Security Is Booming

Pursuant to its announcement policy of giving the independent market big exploitable pictures, Producers Security Corporation is negotiating for a number of special features. Several of these deals are expected to be closed within the next week. Among the productions that Producers' Security Corporation is now handling, according to Ricord Gradwell's announcement, are Dorothy Gish in "The Country Flapper"; Richard Barthelmess in "Just A Song At Twilight"; "The Right Way," "Squire Phin," "Welcome To Our City," "Mr. Potter of Texas," "Mr. Bingle," "Diane of Sleepy Hollow," and "Madame Sans Gene."

Many Dates on Graphic Film

Simultaneous with the announcement that Frank Zambreno of Progress Pictures Exchange of Chicago, had already started his exploitation on the initial Graphic production, "Wildness of the Youth," produced by Ivan Abramson, came word this week that many important first run dates had already been secured on the picture. The metropolitan bookings are reported as being particularly heavy.

Get Dick Barthelmess Feature

Producers' Security Corporation has acquired for independent distribution a new Richard Barthelmess special production, that will be released in the State rights market as "Just A Song At Twilight." While no detailed announcement was available, officials of Producers' Security Corporation verified the report. The cast is said to be an all-star one. Additional information is expected some time next week.

Unity Starts New Production

Unity Productions, Inc., will shortly start production on "A Woman's Story," which will be available on the State rights market. This picture will follow "Why Marry?" starring Edy Darcale. Many territories already have been sold on the latter picture. The picture was enthusiastically praised by every reviewer last week.

Warners' "Rags to Riches" Capitol Date Sign Showmen Seek Big Films

America's most representative picture houses are clamoring for exploitable independent pictures with the result that distributors of this type of features are being besieged with inquiries from showmen. Heretofore, independent producers have found it next to impossible to secure a Broadway showing without being forced to guarantee the management an almost prohibitive gross. This procedure has, fortunately, been radically altered, for the competition in all film centers is so keen that showmen are inclined to grab pictures with box office merit regardless of who has them. And what is more they are paying real money for these pictures.

Warner Brothers' initial special, "Rags To Riches" starring Wesley Barry, has been booked into the Capitol Theatre in New York for a world premier showing during the week of September 24. This booking is a fore-runner of an unusual number of other equally big first run showings being arranged by exchanges throughout the country. That the demand for such pictures is great was further proved by the booking of the entire Warner series of seven features by Maurice Fitzer of the Empire Theatre, Syracuse, N. Y.

Further evidence of the readiness of exhibitors to book big pictures regardless of who has them is furnished in the bookings on the initial Al Lichtman special, "Rich Men's Wives," which is being shown generally in representative first run houses.

To aid the Capitol Theatre in putting over the picture, the Warner Brothers' huge float is being utilized to tour the entire city of New York. In addition to this moving 24-sheet, a big billboard, newspaper and ballyhoo campaign has been evolved. Sam Rothafel is said to have arranged an unusual presentation for the future, which includes in its cast, beside Wesley Barry, Niles Welch, Ruth Renick, Richard Tucker, Russell Simpson, Minna B. Redman and Eulalie Jensen. This is a Harry Rapf production, directed by Wallace Worsley, the story having been written by Will Nigh and Walter De Leon.

The opening of Arrow's "Night Life in Hollywood," at Doc Horner's Alhambra Theatre in Toledo, O., on Monday, September 18, is reported having been greater than that of "Ten Nights in a Barroom." There were a total of 250 admissions more than that paid at the premier of the other picture.

Al Lichtman's B. P. Schulberg production, "Rich Men's Wives," is making a spectacular showing at its first run dates, according to data received from showmen who have booked the picture.

"The Country Flapper," Producer Security's Dorothy Gish feature, and "Life's Greatest Question," distributed by C. B. C. Film Sales Corporation, held up the hill at the Victory in Providence, R. I., and, as the result of clever exploitation devised by Manager Matt Reilly, the engagement opened with a bang.

J. H. Solomon, of the Bijou Theatre, Clarksburg, Virginia, did a great business on "When Dawn Came," according to his own report.

First run showings were numer-

ously reported this week. The independent field's product was well represented on Broadway this week by "More To Be Pitied Than Scorned", the C. B. C. Film Sales Corporation feature, which topped the bill at B. S. Moss' Broadway Theatre, and Equity's feature, "What's Wrong With the Women?" at the Cameo.

Blazed Trail Production Ready About November 1st; Eastern Studio Activities

Word received by the State Rights Department of Moving Picture World indicates that the new Blazed Trails Production, Inc., special, "Lost in a Big City," which Arrow will distribute, will be ready for release about the first of November. According to a letter received from producer and star, John Russell, who turned out "Ten Nights in a Barroom," work on the picture is well underway at the Gloversville, N. Y. studio. In the cast appear: John Lowell as Harry Farley, Charles Boyer as Sidney Heaton, Charles Mackay as Maberly, Jane Thomas as Helen Farley; Evangeline, Maberly's daughter; Jimmy Phillips as Dick Watson, Ann Brody as Mrs. Leary, Charles Robbins as "Raisin" Jackson, Whitney Haley as Guboni, and Edgar Keller as Salvatore. L. Case Russell, adapter of "Ten Nights," furnished the scenario. George Irving is directing. The technical staff includes Herbert Fajans, technical director, and Joe Settle, cameraman.

Mr. Russell, in part, writes:

"We had quite an unusual set on Labor Day, when we used six of the N. Y. State Troopers, Captain Toby, who is in charge of G. C. at Troy, bringing five men to appear in a scene. The story, as revamped by Mrs. Russell, is up-to-date, bootleggers and State Troopers providing excitement for the climax. Mrs. Russell went to Albany and arranged with Major Chandler, head of the organization, to use enough of his men to give us a genuine thrill at the end of the picture. We are building a bootleggers' hang-out on one of the lakes near here, and will stage quite an unusual battle between the bootleggers and Troopers.

"One of the actors is cast as a Trooper, and he has been furnished full equipment by the organization; in fact, they are co-operating in every way. Major Chandler's son, who has been with the Fox organization, came up last week to be with us. He is acting as Mr. Irving's assistant for the present. We have arranged to have a regular Trooper on every scene where Edward Phillips, who plays Ned Livingston, the Trooper, appears, to prevent technical errors."

Harry Lande, of the Quality Film Exchange in Pittsburgh, reports heavy bookings on "More To Be Pitied Than Scorned" in that territory. The release of this picture in Ohio and Michigan is being held up a month, pending negotiations for first run showings.

Negotiations were this week said to have started for a Broadway showing of the second Al Lichtman picture, "Ching Ching Chinaman," which is reported as having been completed and a print already in New York. It is believed that Joe Plunkett will

book this picture at the New York Strand.

Fred Mitchell, of the Loew office in New York, is overlooking no bets and sees all independent pictures with the result that 100 per cent of the good product is shown throughout the Loew metropolitan theatres.

Several road shows of "Uncle Tom's Cabin" pictures are making their appearances in various parts of the country. Up in New England two versions of the famous play are said to have been sent out.

Equity Special Gets Important Showings

"What's Wrong With the Women?" Daniel Carson Good-

man's production for release on the independent market through Equity Pictures, had its premiere in two key cities simultaneously this week. In Philadelphia the picture is now playing the Palace and Arcadia Theatres, two of the leading Stanley houses in that city. It will run a week in each house. This day and date engagement in the Palace-Arcadia is considered a unique tribute to the picture. The Stanley Company has seldom given such a booking to any independent picture. "What's Wrong With the Women?" is being distributed through the Masterpiece Film Attractions of 1329 Vine street, Philadelphia, and the booking was arranged by Ben Amsterdam, president of Masterpiece.

In New York, where it is being distributed through Commonwealth Film Corporation, of which Sam Zierler is president, the picture opened last Sunday at the Cameo Theatre, a Broadway first-run house, where it will play an entire week. Following this booking the picture will start over the entire Keith Circuit.

Mr. Goodman's production is enacted by an all-star cast, including Montagu Love, Rod LaRocque, Constance Bennett, Wilton Lackaye, Barbara Castleton, Julia Swayne Gordon, Huntley Gordon, Hedda Hopper and Mrs. Oscar Hammerstein.

Lou Berman Repeats History

The premiere presentation, in the Philadelphia district, of Warner Brothers' production, "Your Best Friend," featuring Vera Gordon, was held recently at the Bijou Theatre, Atlantic City, under the auspices of Lou Berman, Independent Film Corporation.

The feature is being held for an indefinite run. A strange coincidence is recorded by this opening in that a year ago almost to the day and date, Berman held the premiere of "Why Girls Leave Home" at the same theatre. Frank Walters, of the exploitation department of the Independent Film Corporation, put over a very effective campaign.

"Othello" Is Nearly Ready

The work of cutting and editing the continental Shakespearian photoplay, "Othello," which Export & Import and David P. Howells have acquired for the American market is rapidly nearing completion. It is expected that a private showing of the film will be given early next week for a few of the screen and dramatic critics who first saw the film in its original form.

Canadian Producers Reserve Dominion Releasing Rights

OTTAWA, ONT. (Special).—At a conference, held here September 16, of delegates representing the active and proposed Canadian producing units it was decided to reserve for Canadian management the distribution of all productions made with Canadian capital on Canadian soil. By the adoption of this policy Canada does not establish a new precedent, but merely elects to exercise the same rights enjoyed by the United States, Great Britain, Italy and France in connection with the marketing of their product.

The paramount factor in determining this move on the part of Canadian producers is the preferential tariffs and special commercial treaties in force between the Dominion and a majority of the foreign countries. Under these treaties, it is pointed out, Canada will be enabled to save for the buyers of foreign rights to her productions vast sums in duty that, in the case of exportation from the United States, would be exacted by the importing governments, but from which Canada is in some cases partially and in others wholly exempt.

As far as concerns the American market the production movement in Canada is expected to be reciprocal in its scope. The Dominion occupies the status of a customer in the film markets of the United States to the extent of approximately \$4,000,000 annually. Now, however, with the advent of the industry in the Dominion and its establishment on a permanent and nation-wide basis it is freely predicted that the future will see this amount increased to \$5,000,000 and possibly \$6,000,000.

The making of pictures in Canada has, throughout the current year, assumed tremendous proportions and a healthy and continued growth is promised for it by the following prominent men:

The Honorable William Pugsley, Lieutenant-Governor of New Brunswick; The Honorable W. E. Foster,

Premier of the same province; Senator E. L. Girroir, K. C., president Ottawa Film Productions, Ltd., and other members of Parliament; W. H. McWilliams, president Winnipeg Productions, Ltd., president Canadian Elevator Co., and a director of the Royal Bank of Canada; Major P. B. Wilson, president Saul Ste. Marie Films, Ltd., and vice-president Spanish River Pulp and Paper Company; W. C. Franz, president Algoma Steel

Corporation; The Honorable Tasker H. Cook, Mayor of St. John's, Newfoundland, and others, forming in each separate provincial unit a board of about twelve directors representative of the financial, civic and political life of Canada. The general upward trend of pictures in Canada these men aver will mean increased patronage, which, in turn, will enlarge Canada's demand.

Those in attendance at today's meeting included representatives of Canadian Photopays, Ltd., Northern Pictures Corporation, Ltd., Winnipeg Productions, Ltd., Saul Ste. Marie Films, Ltd., Prince Edward Island Films, Ltd., New Brunswick Films, Ltd., Halifax Films, Ltd., and Newfoundland Films, Ltd.—each operating under a provincial charter—and Ottawa Film Productions, Ltd., which has just completed "The Man From Glengarry" and "Glengarry School Days." Ernest Shipman of New York is also involved.

Harry Cohn Signs Great Cast Names

Word comes from the New York offices of the C. B. C. Film Sales Corporation that Producer Harry Cohn, in charge of West Coast production centre, has completed the signing of an all-star company.

Following the success which met "More to Be Pitied" everywhere, this company announced that it would continue its policy of all-star production, featuring no one player above the others, but selecting the entire cast for the fitness of its various members to portray the roles. This has been done for "Only a Shopgirl." Edward Le Saint will direct. Included in the company are Estelle Taylor, well-known for many splendid characterizations, most recent of them the creation of the leading roles in Fox's "While New York Sleeps" and "Monte Cristo;" Mae Busch, who won wide favor in "Foolish

Wives" and "The Devil's Passkey" for Universay, and Goldwyn's "The Christian;" Richard Dix, popular young leading man in "The Sin Flood," "Dangerous Curve Ahead," "Yellow Men and Gold" and "The Wall Flower" for Goldwyn; Wallace Beery, who has appeared in "The Four Horsemen" and "Tale of Two Worlds;" Claire DuB雷, of Paramount's "To Have and to Hold;" Tully Marshall, in Paramount's "Is Matrimony a Failure?" and Warner's "Beautiful and Damned;" Willard Louis, in Paramount's "Man Unconquerable," "Too Much Married," and most recently with Douglas Fairbanks in "Robin Hood;" Baby Josephine Adair and Billy Scott, of "Alias Julius Caesar," and Goldwyn's "Voice in the Dark."

Will Nigh Will Title All Feature Pictures

After one month of cutting the 100,000 feet of film shot on Will Nigh's coming special, "Notoriety," the independent director has begun titling. The captions will be written by Nigh himself, who wrote the original script. Some of the titles, taken from the scenario, are said to be very effective. As in his former productions, Nigh will make it a point to be brief and juicy. The plot of "Notoriety" allows a fine opportunity for variety in the wording of the titles. The tenebrous life element will give the titler the popular twist on which to work with, while the society part of "Notoriety" will have the class in the captions.

All titles will be colored, and artists have already been engaged for the purpose. It is stated that the art work will represent the finest color titling and hand painted decoration ever intro-

Pioneer May Resume; News of the Courts

Plans are underway for the resumption of business by Pioneer Film Corporation, provided those plans are acceptable to a majority of creditors. A. E. Lefcourt, president of Pioneer, has proposed a waiver of \$135,000 of his \$215,000 claim. According to statements made this week, it is intended to give all creditors their total claims. The receivers are Jacob Schechter and Thomas H. Matlack, Jr.

United States Moving Picture Corporation has filed an answer in the New York Court to the suit of James K. Polk, former President of the company. It admits that notes given to Polk and James W. Martin for \$12,500 and \$30,000 have not been paid, but claims that the notes were given for no value, further alleging that Polk, who controlled the directors, caused the notes to be executed for \$2,500 in excess of the purchase price of certain property bought for the defendant by Martin. A counterclaim for \$13,800 is made on the ground that Polk purchased territorial rights to "Determination" and "Flesh and Spirit" and failed to pay.

Patrick A. Powers has filed a suit in the New York Supreme Court against Clark Cornelius Corporation seeking to recover \$15,000 on a note made out for ninety days. The note was issued June 3 of this year.

Edward A. Leopold has sued Alexander Film Corporation in the Supreme Court, New York, seeking to recover a balance which he alleges is due for posters printed by the Otis Lithographing Company. The defendant has filed an answer denying the charge.

A summons has been filed in the New York Supreme Court against the H. C. Witwer Stories Productions, Inc., by Fidelity Pictures, Inc. No amount is mentioned.

Buy Series

H. C. Simeral Company, of Pittsburgh, Pa., have contracted with Arrow Film Corporation for the new series of William Fairbanks' pictures which Arrow will release. H. C. Simeral, who heads the company bearing his name, is most enthusiastic concerning his recent purchase for a number of different reasons.

"Madame Sans Gene" Will Soon Be Ready

Despite the reported controversy over the story of "Madame Sans Gene," Aubrey Kennedy is speeding up plans for immediate release of the feature. He has placed the releasing arrangements in the hands of the Producers' Security Corporation.

When Mr. Kennedy, who has been quietly working on the picture for several months, announced the feature ready for the market, Miss Kathryn Kidder hastened through her attorneys to inform Mr. Kennedy that all film rights to "Madame Sans Gene" belonged to her.

Immediately Mr. Kennedy took issue with her contending that his picture is adapted from a famous incident in history and is based strictly upon the story of

"Madame Sans Gene," the washerwoman who became a Dutchess, and which is familiar to everyone. Kathryn Kidder appeared in a stage production of the same name.

Meanwhile, the releasing preparations are said to be going merrily on with the public as well as exhibitors and distributors as the picture is promised for a September release.

Von Tilzer Back

Jack Von Tilzer, general sales manager of East Coast Productions, has returned from the Middle West, where he closed territories on the J. B. Warner series of Westerns.

duced in a production. No expense will be spared in embellishment. A departure from the usual color titling will be made. Instead of photographing a scene from the picture and coloring it for the sub-title illustration, Will Nigh will have original paintings in colors. The scenes will not be taken from the film, but will be allegorical of the title of the picture.

Boom "Arrow Month" South

Big Feature Rights Corporation, of Louisville, is assisting materially in putting "Arrow Month" across in a big way. They have made a special drive on the various Arrow subjects which they control in Kentucky and Tennessee and the results have been highly gratifying.

Immediate Play Dates On Lichtman's Initial Feature

At a time when play dates are being sought by sales managers of all of the large distributing companies, contracts received at the Al Lichtman offices indicate that exhibitors throughout the country are arranging to show "Rich Men's Wives" at once rather than put off the actual date of exhibition to some indefinite time in the future.

The financial stringency through which many companies in the business have gone through in past months resulted in widespread orders being issued to all members of the sales forces to concentrate their energies on immediate play dates rather than the signing of contracts in bulk without any immediate prospect of bolstering up hard hit treasuries with ready cash.

For that reason, officials of the Lichtman Corporation feel that the reception accorded "Rich Men's Wives," which was made

by B. P. Schulberg, of Preferred Pictures, as the initial release through the Lichtman exchanges is somewhat out of the ordinary.

Mrs. A. B. Maescher to Make Series of Ten Productions; Rapf and Warners in Action

LOS ANGELES (Special).—Mrs. A. B. Maescher, producer of "Night Life in Hollywood," has organized a new motion picture producing company, the De Luxe Film Company of Los Angeles, which will make pictures for release by Arrow Film Corporation. Under the present arrangement ten super-productions will be

created. J. Frank Glendon will be starred. Diana Alden is also in the cast of the first picture.

Mrs. Maescher has built up a strong organization, and is surrounding herself with many of the most capable experts in the field. Eugene Evans, a well-known newspaper man, will be general manager of the new company; while Mr. Jack Pratt will be its director-general, in charge of production. The scenario department will be headed by J. Grubb Alexander, favorably known as one of the leading literary lights of the present day. Among his best known stories are "The Thunderbolt" and "The Beauty Market," for Katherine MacDonald; "The Bleeder," "The Undertow" and "The Brand of Lopez," for Sessue Hayakawa, and "The Innocent Cheat," a Ben Wilson production, in which Roy Stewart starred.

First scenes of two forthcoming Warner Brothers pictures were filmed last week at the Warner coast studios, according to an announcement. Harry Rapf, who recently completed the second Wesley Barry picture "Little Heroes of the Street," began filming "Brass," the Charles G. Norris novel of marriage and divorce, and Sam and Jack Warner started work on "The Beautiful and Damned," F. Scott Fitzgerald's novel dealing with the modern flapper.

Levinson Gets New Foreign Spectacle

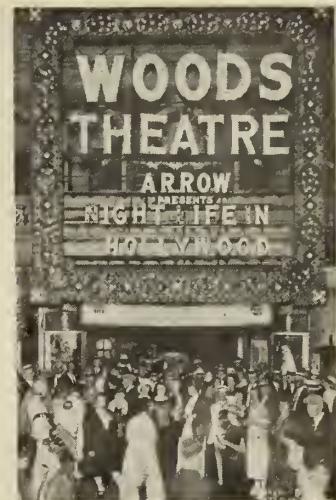
Jesse A. Levinson has acquired for distribution throughout the United States and Canada, "The Plaything of an Emperor," a costume picture based on the celebrated affair between Napoleon Bonaparte and Countess Marie Walewska.

Their famous liaison, which occurred in 1807 and resulted in Napoleon's changing his military plans in order to be near the Countess, is well-known to all students of history. It has been made the theme of numerous novels and plays in many languages, and is extensively treated in all biographies of Napoleon.

The photoplay, which is six

reels in length, is said to contain many elaborate settings and scenes, including such high lights as the royal ball in Napoleon's honor and the grand banquet at his headquarters. Against this background of splendor a human and touching love story is developed by Rodolph Lettinger, as Napoleon, and Marjorie Verlaine, as the Countess. The direction of Arthur Rippert, who made the picture, establishes him as one of the leaders in his field.

Realizing that only the most faithful costumes and settings could re-create the atmosphere of this brilliant historical period, the producers devoted a great deal of pains to historical research.



SOME OPENING!

Glimpse of Crowd that Jammed Into Woods Theatre, Atlantic City To See Opening of Arrow's "Night Life In Hollywood"

Players have been engaged for "The Beautiful and Damned," which will feature Marie Prevost. The complete cast includes Kenneth Harlan, Tully Marshall, Lonise Fazenda, Harry Myers, Cleo Ridgeley, Kathleen Key, Parker McConnell, Walter Long, George Kuwa, and Charles McHugh. The picture is being directed by William Seiter, and the story was adapted for the screen by Olga Printzian. Sidney Franklin, who directed Norma Talmadge in "Smilin' Through," will direct the Rapf production of "Brass."

Francis Ford, who has been producing pictures that Anchor Film Corporation has been distributing in the independent market, will shortly launch a producing enterprise of his own. He is negotiating with Peggy O'Day as the star for forthcoming releases.

The services of Peggy O'Day, who has been starring in Western features, is in big demand locally. During the past week she has received several good offers. This versatile star not only appeared in the last Francis Ford feature, but also aided in the editing and cutting of that picture.

SMASHING ALL RECORDS
THE FIRST OF THE
6 BOX OFFICE WINNERS

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THE BIG FIRST RUN THEATRES
HUSTLE TO YOUR BEST EXCHANGE
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NOW PLAYING
MORE TO BE PITIED THAN SCORNED

IN PRODUCTION
ONLY A SHOP GIRL

OPENING
PAL OF MINE

COMING
FORGIVE AND FORGET

SMASHING ALL RECORDS
THE FIRST OF THE
6 BOX OFFICE WINNERS

IS PACKING 'EM IN AT ALL
THE BIG FIRST RUN THEATRES
HUSTLE TO YOUR BEST EXCHANGE
OR WIRE
C.B.C. SALES CORP.
1600 B'WAY., N.Y.C.

Lichtman-Saenger In Big Southern Deal

NEW ORLEANS, LA.—(Special)—Under the terms of an agreement entered upon by E. V. Richards, general manager of the Saenger Amusement Company, of New Orleans, and Al Lichtman, covering distribution of B. P. Schulberg's Preferred Pictures in the tier of 11 Southern states, the Al Lichtman Southern Exchanges have been formed.

The arrangement provides for the formation of three subsidiary companies to operate under the direct supervision of Richards, who makes his headquarters in New Orleans. Distribution will be effected from exchanges in Atlanta, New Orleans, Oklahoma City and Dallas. One company will be known as the Al Lichtman Exchange of New Orleans; a second, the Al Lichtman Exchange of Dallas, and the third, the Al Lichtman Exchange of Atlanta. Subsequently, a branch will be established at Oklahoma City to handle distribution in the State of Oklahoma.

The New Orleans office will handle sales in Louisiana and Mississippi. Dallas will take care of Texas, Oklahoma and Arkansas and Atlanta, all of North and South Carolina, Tennessee, Georgia, Florida and Alabama.

Messrs. Richards and Lichtman are equal partners in the transaction. For the Lichtman Corporation, the deal swings behind it the full support of the powerful Saenger circuit of theatres in Louisiana and Mississippi by virtue of Mr. Richards' connection with that circuit as vice president and general manager.

Chicago

Edward H. Hayden is making the Rothacker laboratory his headquarters in Chicago while he is in that city taking scenes for the Irving Cummings production, "Chicago Sal," an original story by Harvey Gates, who wrote "Hurricane's Gal," Milton Sills, Alice Lake and little Richard Hurdick in the cast.

Bill Steiner of William Steiner Productions, Inc., stopped off in Chicago

REPUTABLE CONCERN

wishes to handle first class program pictures on a percentage basis. Will give ample bond and will arrange in a satisfactory way for protection of all moneys due owner. Box 278, care of M. P. World.

en route to the Coast and paid a brief visit to the Wuddy City film alley. While in Chicago he was the guest of Frank Zambreno, the alert manager of the Unity Pictures Exchange.

Frank Zambreno of Unity is not complaining over any scarcity of booking dates. He is one of the most popular exchanges in the Middle West, and knows exhibitors by their first name.

Something of an important nature is brewing at the Chicago offices of Celebrated Film Players Corporation, of which Joe Friedman is president. Mr. Friedman has been away for several days on a hard-earned vacation, but he is expected to get back into harness this week. His brother, Henry, was in charge during his absence.

Charles Bigelow, assistant superintendent of the Chicago Rothacker laboratory, has been transferred to the Rothacker-Aller plant at Hollywood, Cal. He was tendered a farewell dinner by his friends in Chicago just prior to his departure.

The opening of the new Astor Theatre in the Loop district has been a source of considerable interest among independent distributors here, who will be given a strong representation in that busy theatrical section.

Warner Brothers' first 1922-23 release, "Rags to Riches" starring Wesley Barry, will be given its Chicago premier at the Chicago Theatre early in October, according to the present plans of Balahan & Katz, which new independent firm is handling the Warner product here through the First National Exchange, which it controls.

Insofar as this department's Chicago correspondent knows, "More to Be Pitied Than Scorned," which played one week at the Randolph Theatre in that city, has not yet been disposed of to any local exchange.

Frank Zambreno of Unity Pictures, Inc., has released "Ten Nights in a Barroom" generally in this section. He showed that Arrow special last Spring at Barber's Loop theatre where it played two weeks, but he withheld general distribution until this Fall.

Atlanta

Arthur Bromberg of the Bromberg Exchanges of Atlanta, Charlotte and New Orleans, has returned to Atlanta following a trip to New York via the automobile route.

C. B. Whitehead has joined the sales force of the Eltrabran Film Exchange of Atlanta. He will cover Tennessee and Alabama.

The Enterprise Distributing Corporation of Atlanta and Dallas is concentrating on "Flesh and Blood" and "I Am the Law." The latter picture already has been showing generally in the 16 States wherein the firm operates, and the exploitation forces at all three exchanges owned by this company are now working on the newly acquired feature, starring Lon Chaney.

"The Fatal Wedding," a release starring Wallace Reid and Lillian Gish did a land office business at the Criterion Theatre in Atlanta. The showing was a complete surprise to film folks in general, for many of them passed the picture up when offered to them and regretted that action when the crowds jammed into the Criterion.

A new sales policy that is particularly beneficial to exhibitors has been put into effect by the Enterprise Distributing Corporation. W. K. Jenkins, general manager, has returned from a trip to Dallas and other branches operated by Enterprise, where he explained the new policy to his sales staff.

Elsewhere in this section is published in detail the new road-show plan put into operation by Fred Cub-



MACLYN ARBUCKLE

Star Whose Latest Feature Is "Mr. Bingle" Which Producers' Security Corporation Is Handling

berly, in charge of the F. & R. Exchange in Minneapolis. This is the plan to which this department made reference several weeks ago and promised to reveal when it was perfected. This promise is now being fulfilled.

Len S. Brown has joined the sales force of the new F. & R. Exchange in Minneapolis. He will be in charge of one of the new road shows that that exchange will send out under its new plan. Mr. Brown came to the F. & R. Exchange from Los Angeles.

The recent visit to Minneapolis of Will Hays is still the object of conversation among exhibitors and exchanges.

Ben Friedman has completed his plans for the new season, but no definite announcement as to the identity of the new production and method of distribution has as yet been made.

New England

Herman Rifkin of the Eastern Film Exchange in Boston has started the new season with a bang if first run bookings are any criterion.

There is some talk hereabouts relative to the possibility of the establishment of a new exchange to be financed by New York interests.

George Fecke of Motion Picture Distributing Corporation is planning several big first run showings of "Yankee Doodle, Jr." in several New England cities.

Sam Grand's Federated Exchange in Boston is working overtime in anticipation of a big season. Several of Grand's bigger pictures already have been booked for important showings.

Al Lichtman's "Rich Men's Wives" is being given its premier showings in Boston first run houses this week. William Mahoney of the Rialto, Providence, R. I. also has booked this feature.

While it is generally known in this territory that Harry Seigel of Pioneer Exchange, Boston, has been dickered with the promoters of the new cooperative exchange project, nothing of any definite nature has materialized.

Matt Rielly of Keith's Victory Theatre in Providence, R. I. has booked the following pictures for first run showings at that house: Equity's "What's Wrong with the Women?" from Federated Exchange, week of October 1; Lesser's "Man From Hell's River" from Federated Exchange, week of October 23; "More to Be Pitied Than Scorned" from Federated, week of October 30; "Insinuation" with Marcy Wilson appearing in person, week of October 16; "The Country Flapper" from Eastern

Film Exchange, and "Life's Greatest Question" from Film Booking Office, week of September 18. Next week will feature "Flesh and Blood."

The Poli Circuit of Connecticut and Massachusetts are seeking good independent pictures for their houses with the Boston state rights coming in for a more equitable share of business.

New York City

Sam Zierler of Commonwealth Pictures Corporation of New York has tied up his newest Equity feature, "What's Wrong With the Woueu," with the B. S. Moss and B. F. Keith Circuits, with Loew to follow.

Berkowitz and Mills, who operate the Elk Photoplay Exchange in New York, have opened a branch office in Buffalo.

Matt Radin of Capital Film Exchange has acquired the metropolitan rights to "Deserted At the Altar," Phil Goldstone's new feature.

Nathan Hirsch of Aywon Exchange is distributing the Anchor Film Corporation product, the first release being "The American Toreador."

Morris Schrank, of Anchor Film Distributors Company, of Los Angeles, left last week on his return trip to the Coast. He intends making all the exchange centers on the southern route, his first stop being Atlanta.

Charley Getz of Warner Exchange is a happy film man. Despite the fact that only two of the series of new Harry Rapf productions have been completed he obtained a contract from the Empire Theatre, Syracuse, for the entire output.

Herman Garfield is planning to make a series of "Buster Brown" comedies of two-reelers for distribution in the State rights market.

Quite a commotion was started among independent exchanges in New York this week when representatives of the Internal Revenue office visited them on a mission to collect the five per cent. tax sales.

This was a big week for independents at Broadway houses. C. B. C. Film Sales Corporation's "More to Be Pitied Than Scorned," which Bobby North's Apollo Exchange is distributing in the New York territory, played at B. S. Moss' Broadway Theatre, while Equity's "What's Wrong With the Women?" held the top berth at the Cameo bill, with Warner's premier showing of "Rags to Riches" to follow at the Capitol Theatre next week.

Kansas City

Al Kahn, who operates exchanges in Kansas City and Omaha, has finally taken over the entire Warner Brothers 1922-23 output. The pictures included are "Rags to Riches," "Main Street," "Broadway After Dark," "Brass," "A Dangerous Adventure," "Little Heroes of the Street," "Your Best Friend," "The Beautiful and Damned" and "Little Church Around the Corner."

The Standard Film Company of Kansas City is organizing an outdoor club among school children in every city and town that have booked the 40 new westerns being distributed by that exchange. C. F. Foye has been appointed to take charge of this work; he is a well known lecturer and is already meeting with much success in this new enterprise.

John F. Polne of Superior Pictures, Kansas City, is back at his desk after a motor trip to New York where he looked over future releases for which he is angling for this territory.

Jack Voo Tilzer of East Coast Productions, Inc., of New York, is touring the Southwest and made a stop here. He visited film row to dispose of the local rights to the J. B. Warner series of six five-reelers.

Enterprise Distributing Corporation of Kansas City has purchased the Missouri rights to the Western Pictures Exploitation Company feature, "Flesh and Blood," and already has procured a number of good first run dates.

Finishes Film

D. W. Griffith has finished the production upon which he has been working for the last five months. It will be presented in New York in the manner Mr. Griffith always follows in showing his work.

His plans for the future are complicated by the present coal shortage. It has been Mr. Griffith's intention to make at least one or more pictures in this country before taking up his plans for the productions he intends to make abroad.

With the coal shortage altering his plans, Mr. Griffith has arranged a conference with a committee of English representatives next week, when a definite decision may be made about his next production.

Gripping Scenes in Paramount Film

Suspense, that wonderful weapon of the playwright and scenarist is said to be employed to marvelous effect in "On the High Seas," a new Paramount picture in which Dorothy Dalton and Jack Holt are featured, supported by Mitchell Lewis. It is an Irvin Willat production.

The suspense in the scenes where the liner is on fire and Miss Dalton refuses to be hurried, waiting to dress until her way of escape is almost barred by flames, is almost unbearable, Paramount states, and her final rescue brings about a situation that is almost unparalleled, it is said.

Miss Dalton, in the role of a carefully reared girl of luxury-loving disposition, is in a leaky open boat with two stokers, one a low type of brute, the other a gentleman. Later, when a terrible fight ensues between the two men, the villainous stoker is killed, and they wail helplessly in the storm until a war vessel picks them up.

Hobart Bosworth in Neilan Picture

Marshall Neilan has finished the photography on his first production made in association with Goldwyn, "The Strangers' Banquet," adapted from Donn Byrne's novel. He is now engaged in editing and titling it. "The Strangers' Banquet" is the biggest production of Mr. Neilan's career, it is stated. Hobart Bosworth is appearing in one of the leading roles.

Did Good Business

The productions of United Artists Corporation and the subsidiary organization, Allied Producers and Distributors Corporation, were well represented in various theatres of Philadelphia last week. The productions which played to good business were "The Three Must-Get-Theres" and "A Tailor Made Man."

Universal Lists Prosperity Nine

Universal's new series of feature attractions, to be called "The Prosperity Nine," and to be released this fall, is nearing completion at Universal City. One of the nine already has been received in the East, and others are expected next week.

The Prosperity Nine is composed of nine Universal Attractions of unusual merit, made by such stars as Frank Mayo, Lois Wilson, Jack Mulhall, Herbert Rawlinson, Gladys Walton, Hoot Gibson, Colleen Moore, Ralph Graves and Cullen Landis.

Universal's best corps of directors has been engaged in turning out these special productions, and Universal officials assert the pictures promise to be the greatest group of box-office winners ever put out under the Universal banner. Carl Laemmle has named the group the Prosperity Nine because he believes the pictures will arrive on the screen simultaneously with a wave of better times.

The pictures, to be released one each week beginning October 23, are "Wolf Law," starring Frank Mayo, directed by Stuart Paton; "Broad Daylight," featuring Lois Wilson and Jack Mulhall, directed by Irving Cummings; "Another Man's Shoes," starring Herbert Rawlinson, directed by Jack Conway; "The Lavender Bath Lady," a new Gladys Walton feature; Hoot Gibson in "Ridin' Wild"; "The Jilt," an all star production directed by Irving Cummings; "The Altar Stairs," starring Frank Mayo; Colleen Moore and Cullen Landis in "Forsaking All Others," directed by Emile Chautard, and "One Wonderful Night," another Herbert Rawlinson feature.

The Prosperity Nine will follow closely on the heels of the Winning Nine, Universal's first group of 1922-1923 releases, which now are meeting with extraordinary success in every locality.

The first four pictures of the Winning Nine already have been released generally. They are "Don't Shoot," with Herbert Rawlinson; "Paid Back," with an all-star cast; "Top o' the Morning," with Gladys Walton, and "The Galloping Kid," with Hoot Gibson. Four others in the first fall group have been received in the East and many are enjoying pre-release showings.

"Broad Daylight," one of the first of the Prosperity Nine, already has been received in the East. It is a strong mystery and underworld drama. Lois Wilson and Jack Mulhall are the featured players. Other well-known actors in the cast are Ralph Lewis, Wilton Taylor, Robert M. Walker, Kenneth Gibson and Ben Hewlett. The story was written by Harvey Gates.

Goes to Europe to Film Story

Cosmopolitan Productions sent a specially selected company to Europe Saturday on the President Harding, to film Blasco Ibanez's story, "The Enemies of Women," amidst the scenes where the author located his latest, and as many consider his greatest romance.

The members of the cast who sailed are Lionel Barrymore, Alma Rubens, Pedro de Cordoba, Gareth Hughes, W. H. Thompson, William Collier, Jr., and Gladys Hulette. Alan Crosland, will direct the picture.

Critics Acclaim Vignola

One of the greatest tributes ever accorded a motion picture director was paid to Robert G. Vignola this week by the critics of the New York newspapers who, after viewing the premiere of Mr. Vignola's Cosmopolitan production, "When Knighthood Was in Flower," unanimously declared him to be among the most outstanding figures in the directorial ranks.

The New York Times, generally conservative in its reviews, said, in part: "More than anyone else the man responsible for the genuine merit of 'When Knighthood Was in Flower' is Robert G. Vignola. It is, first of all, Mr. Vignola's film and he should be proud of it."

The New York Daily News said: "The triumph belongs to Robert G. Vignola. In the field of artistic production and direction he has hung up a mark for others to shoot at and he has hung it high."

The New York Mail said: "Robert G. Vignola, who directed this picture, has by this picture elevated himself to the ranks of those who can do the biggest things in the film world and do them splendidly."

Zit's Weekly said: "The direction by Vignola stamps him as the greatest director in the country today."

The Evening Telegram said: "It is one of the greatest film epics ever made in America. 'When Knighthood Was in Flower' establishes a new standard of magnificence for motion picture plays."

All the New York papers devoted from a half column to two columns each in reviewing this magnificent motion picture and the consensus of the critical opinion was that Mr. Vignola had produced a classic in screen art seldom equalled.

Big Picture Here

Something new in the way of transportation of motion picture film was put into effect by Douglas Fairbanks when Harry D. Buckley left Los Angeles to personally conduct the first print of "Douglas Fairbanks in Robin Hood" into New York.

The film, which is said to be insured for half a million dollars, reposed in a can in the express car, but because of unsettled conditions on the railroads due to the strike situation, Mr. Buckley, who is the Fairbanks' road show manager, chaperoned the film through the "trouble zone" in Chicago and conducted it safely into New York, where arrangements will be made for showing it at a premiere in one of the "legitimate" theatres on Broadway.

Rapid Booking of "Remembrance"

Goldwyn's production of "Remembrance," its new Rupert Hughes picture, and the first release under the new policy of but twenty productions a year, all of them big super-features, is being booked rapidly in first run theatres, says a statement from Goldwyn Distributing Corporation.

The national release date for "Remembrance" is October 8. In a few instances there will be pre-release showings, notably at the Capitol Theatre, New York, on October 1 and at the California Theatre, Los Angeles, on September 24. The film has already been booked in a number of prominent theatres for October screening. November bookings are also being received rapidly.

Title Selected

The Tom Mix picture that was originally given the title of "A Kiss in the Dark" and then changed to "Blood Will Tell" has again been given a different name and will be released under the title of "Do and Dare."

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saw anything
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A single reel!
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First National Plans to Give Free Advertising to Exhibitors

First National is announcing the distribution of a complete line of fall announcement advertising, without charge, to franchise holders and exhibitors playing First National attractions, with particular emphasis upon service to the smaller theatres.

Behind this innovation which sets a precedent that it is predicted will become an annual custom in the industry, are two motives: First, to give exhibitors in the small towns an equal opportunity with those in the large cities to put on handsome advertising displays. Secondly, to make it possible for exhibitors to cash in on their ideas of a big opening splurge for the new season.

This innovation is in response to the repeated demands of exhibitors in the smaller towns who have wanted to feature a fall opening with effective publicity, advertising and exploitation fanfare, but who have been unable to obtain the advertising material for it.

It is to encourage such fall opening announcements and stimulate exhibitor interest in selling the public on attractions for the opening year that First National decided to give away the fall announcement advertising.

Great Help to Showmen

With adequate advertising material at hand the exhibitor will be able to place his product before the public in an annual display that will have the same prestige and spectacular effect that have marked the fashion displays of clothing stores, the automobile shows of motor agencies and the food exhibits of wholesale provision houses.

With the proper advertising at hand the exhibitor will be able to give a fall opening and sell the idea, to his patrons, of the many good things to come.

In the free distribution of this advertising a special eye has been turned upon the smaller theatres. From the standpoint of exhibitors this national and simultaneous fanfare of attractions for the coming year offers great opportunity for enlisting increased patronage, and definitely establishes a standard of the year's

worth while attractions before the theatre going public.

The following material comprises the fall announcement package: A two-color campaign press sheet, containing brief concise news stories of First National attractions and stars for the coming year that can be used in newspapers as a program announcement by theatres that will play the First National schedule.

Five rotogravure sheets in subdued handsome colors. There is one each on Mack Sennett's "Suzanna," Richard Walton Tully's "The Masquerader," starring Guy Bates Post; R. A. Walsh's "Kindred of the Dust" and Thomas H. Ince's "The Hottentot." A fifth one is a composite of big scenes from many of the forthcoming attractions.

Colored Star Portraits

A five-colored announcement sheet with a film strip of First National stars and featured players, and a list of attractions to be released through First National. Sixteen 11x14 finely lithographed colored star portraits, including the following favorites: Norma Talmadge, Constance Talmadge, John Barrymore, Richard Barthelmess, Guy Bates Post, Katherine MacDonald, Jackie Coogan, Charlie Chaplin, Hope Hampton, Mabel Normand, Dorothy Phillips, Miriam Cooper, Buster Keaton, Anita Stewart, Claire Windsor and Strongheart, the wonder dog.

A slide enabling exhibitors to make a screen announcement of the coming annual opening display. A postcard to request cuts and mats reproduced in the press sheet from the First National exchange. The cuts and mats in this press sheet will be supplied without charge.

Miscellaneous material, consisting of program suggestions, samples of miniature star photographs to be given away at small cost, lobby strips with the pert and pertinent slogans from the First National symbol: "Standing Room Only. A First National Attraction today" and "Look who's here for the whole year," the latter being especially appropriate for exhibitors featuring First National attractions and

who wish to sell their patrons on this standard of entertainment.

Equally valuable with the element of timeliness for a fall display are the all-year advertising and exploitation possibilities that the announcement package offers. Some of the rotogravure sheets feature special attractions; but the composite one can be used throughout the year as well. In the case of the star portraits these are adaptable as long as the theatre contemplates using any attractions with these stars.

Exploitation For All

Second only to the precedent established in a big fall opening is the exploitation aid that these accessories offer. For the first time in the history of the industry, First National says, the smaller exhibitors are placed on an equal level with the big city exhibitors in availability and use of artistic paper and attractive tie-up lithographs.

Obstacles of time, money and lack of equipment have been bridged in the precedent which, in addition to paving the way to a spectacular display in the theatre, will also open a path to effective and compelling cooperative exploitation campaigns with retail merchants.

"Curse of Drink" Will Be Given Big Boosting

The "Curse of Drink," the Blaney melodrama, starring Harry T. Morey, Marguerite Clayton, Edmund Breese, George Fawcett and Miriam Batista, which is being distributed on the independent market by L. Lawrence Weber and Bobby North, will be elaborately exploited throughout the country. The six-reel thriller is just beginning its career in the picture houses of the Eastern States and according to reports from exchanges who are distributing it locally, the campaign of propaganda on the feature will bring record box-office receipts.

Steiner Has Three Studios

William Steiner will maintain the Neal Hart unit in Hollywood for several productions. The Hart Company's recently made a trip to the Far North to secure shots for "South of Northern Lights." Steiner will make a flying trip to the coast next month, and is looking for good Western and semi-Western stories for the Hart unit. Arrangements are under way for a studio in Hollywood, which will give the Steiner Productions three studios, Cliffside, N. J.; Hot Wells, Texas, and Hollywood, Cal.

De Haven Is Host to N. Y. Showmen

One hundred and twenty-five leading exhibitors, representatives of the daily and the motion picture trade press greeted Carter DeHaven, whose two-reel comedies are now being released through the Film Booking Offices of America, at an informal luncheon at the Hotel Astor in New York on Monday, September 18. Mr. DeHaven was the host of the afternoon.

The F. B. O. comedy star is making a Coast to Coast tour and in every city is renewing acquaintances with old friends and making a host of new ones. At the Hotel Astor on last Monday he kept his audiences laughing during the entire luncheon with a running fire of stories and "gags." The entire gathering was strictly informal and not a serious note was sounded.

The only reference to the motion picture business made at this genial gathering was uttered by Mr. DeHaven in closing, when he explained the purpose of the luncheon. He stated that it was against his policy to show any of his pictures at such a luncheon, as he wished to make it purely a social and not a business meeting.

He explained that he has already finished six of his comedies for F. B. O. release and that he would shortly be back at the R-C studio starting on the

seventh. His contract with the F. B. O., said Mr. DeHaven, stated that his comedies were to be sold individually and not as a series, so that the exhibitor would not be forced to book a number of pictures in order to secure one which particularly pleased him.

Many Bookings

Reports coming in from territorial distributors of the Selig wild animal serial, "The Jungle Goddess," show many first-runs being given the Export & Import release.



Luncheon Given by Carter De Haven to New York Exhibitors and Trade Paper Representatives at the Hotel Astor

It's new—
It's different—
It's unique—

THE MIRROR

A single reel!
revelation!

Ran Real Horse Race on Main Street, N. Y.

Pulling off a horse race on the most important stretch of Broadway sounds like an almost impossible feat, but it was worked by the Film Booking Office recently, and was not as difficult as it sounds.

In the first place, it should be remembered that the F. B. O. recently handed the police a cut of their receipts on "In the Name of the Law" during its run at the Cohan Theatre. Having established amicable relations, that angle was comparatively simple.

And Broadway on a Summer afternoon is not the busy thoroughfare it is supposed to be out of town. Along about two or three o'clock the automobile traffic is very light because business vehicles are not allowed on the street and the pleasure cars are mostly at the beaches or up in Westchester. A traffic stoppage for a few minutes is unimportant at that time so far as vehicular traffic is concerned, while at the same time the pedestrian traffic is fairly heavy and there is always a crowd at Forty-third street watching for the baseball returns from the Times bulletin.

The conditions were ideal from the press agent's angle, and four blooded horses raced from Forty-fifth street to Forty-third pulling up in a dead heat almost in front of the theatre entrance.

Each horse was blanketed for "My Dad," then playing at the Cohan, and the stunt brought a maximum of publicity with a minimum of jam through an intelligent exploitation of the peculiar traffic conditions.

Gave the High Sign to Yakima Populace

Generally you will find H. A. Gillespie, of the Liberty theatre, Yakima, Wash., doing something. This trip it is using the sides of a couple of mountains for his billboards.

He took a couple of barrels of whitewash and painted "Orphans of the Storm, Liberty theatre, Now," on the ground so high up the steeps that it was legible for two miles. As the hills command the approach to the town, he got not only the residents, but the automobile trade, and he did not even have to wash it off, for the first rain did his cleaning up for him.

This is not a new stunt. The main idea is centuries old, and more than one college has its letters on a side hill near the insti-



A Film Booking Office Release

HERE'S A RACE RIOT RIGHT ON BROADWAY

Film Booking Office exploiters staged a two-hundred-yard-dash with four real racers to the great advertisement of "My Dad," running at the Cohan Theatre. It was spectacular, but not as difficult as it sounds.

tution, but this is the first time the stunt has been recorded for pictures and it is so good and cheap that the wonder now is that it was not thought of before and put to use.

For the front Mr. Gillespie boarded in with compo stuff and then covered with the regular paper, which gave a striking effect. It brought him more than the usual business at a comparatively small expense.

A Teaser Clansman Stirred Bellingham

Lots of houses have helped to put over "One Clear Call" with a mounted Klansman, but the Liberty Theatre, Bellingham, Wash., worked it on a better angle. Manager Al Finklestein put out a masked rider, who was not in the regalia of the Ku Klux Klan. The chief difference was that he wore loose white trousers instead of the robe and the hood was not peaked, but there was an essential difference in his

appearance. He would not reveal his identity.

After a couple of days as a teaser, he added a banner on the horse's neck, and the house capitalized the interest created. The odd part was that Klansmen approved the change as not copying their regalia, while the other side approved of not advertising the Klan.

Splash ads and open letters, partly planned by John Leroy Johnston, the First National exploitation man in that territory, was an additional push toward clean-up business. August standouts are rare in Bellingham, but "One Clear Call" made the grade, thanks to intelligent exploitation.

Earl Settle, of the Palace Theatre, McAlester, Okla., used the conventional lobby on "Over the Border," but in addition he ran a white line across the sidewalk, on one side of which was "U. S." and on the other "Canada." This won a lot of persons who might have passed over the lobby, but who had to cross the line.



A United Artists Release

HOW H. A. GILLESPIE DRESSED HIS HOUSE FOR "ORPHANS OF THE STORM"

He got the entire display from the posters put out for the Griffith attraction and made a wonderful flash for the Liberty Theatre, Yakima. He backed this up with letters twelve feet high on the hills just outside the town, the legend being visible for two miles because of the height and legibility of the signs. It was merely whitewash sprinkled on the ground.

Flapper Contest Is Expanded In Prizes

When the "Flapper Contest" was first announced, we expressed the belief that it would be a wonderful stunt wherever it was played.

Apparently not many have tried it out, but Rick Ricketson, Paramounteer at Denver, is simply mopping up for exhibitors with the Paramount Family Reunion.

He started in with a straight flapper contest, but that was just one prize. As he now works it there is a prize for the tallest and the shortest, the plumpest and the most slender, the youngest, the most demure and the most saucy and the prettiest girl in town is elected the Paramount Girl. The merchants donate the prizes in order to horn in on the excitement. Hooked to a local paper or run through straight newspaper advertising, it can jazz business in a 20,000 town like a fire in the courthouse square.

Rick's latest achievement was to knock a street carnival flat in Longmont, Colorado. The Eli wheel ran backwards and the spindle didn't run at all. They were all down at the Isis looking the girls over and the manager was so pleased that he wanted to come back the next week with a bathing beauties contest, but Rick wisely persuaded him to space the stunts further apart.

You are losing money if you do not work this stunt and play it clear across the boards and back again.

Built-up Display Beats Lithograph

A. B. Morrison, of Loew's Palace theatre, Memphis, contributes a lobby design on "The Loves of Pharaoh", which is easily built and which has a hundred times the interest of a lithograph.

He cut the figures from a six sheet, backed them with a distant desert scene,



A First National Release

THIS BEATS THE PAINTED SODA FOUNTAIN MIRROR IDEA

It was worked by the Reynolds Theatre, Union City, on "My Boy." Manager Andrew Cox supplied the letters and the confectioner put them up and felt that he was getting the best of the deal, which was just how Mr. Cox felt about it.

with a crescent moon and some tinsel stars, draped in with some handy hangings formerly used for house decoration, and painted a banner.

At small cost he had a production instead of a lithograph and it helped to persuade the public that this must be a good picture.

Pyramids, flanked by palms, were used atop the marquee, with inverted pyramid pennants for the underside.

about twenty feet high. The ambulances wait at one end of the cut and the undertakers at the other.

When he booked a recent First National at the Noble theatre, Roy Smart put up a banner reading "Accidents are inevitable, but they happen to 'Fools First'". This was done just before a polo match at the military reservation to which the road led, and the banner had the entire town guessing, for they all went out to the match.



A Paramount Release

SIMPLY MADE, AND YET VASTLY EFFECTIVE IN THE LOBBY

A. B. Morrison's lobby attraction for "The Loves of Pharaoh" when it played Loew's Palace Theatre, Memphis. A cutout from the six sheet and a painted backing are the only new material. The remainder of the stuff was picked up from the theatre's store room.

Tagged the Canines for Paramount Week

You remember the hit the dog matinees made when they first came along. Remember how the pups would get into arguments and supply their own ballyhoo? Max Doolittle has a good memory, so he adapted the idea to Paramount week with a stunt that can be worked from several new angles.

He advertised for a dog congress in front of the Paramount Princess theatre, Sioux Falls, one morning. The street in front of the show shop was a mass of argumentative pups.

The child owners were given tags—ordinary red baggage tags—printed on one side with an advertisement for "Nice People" and on the other side with an announcement of Paramount Week with the text, "My master says if I carry this tag all week he can see a free show at the Paramount Princess theatre." This was in much smaller type than the "This is Paramount Week".

Most persons, seeing all of the dogs tagged, examined one of the tags and thereafter each additional tag was cumulative advertising. A single tag was worth little, but the aggregate was a big sale. The matinee was a repeat ballyhoo.

Another stunt for the same house was a large doll awarded the child writing the best criticism on "The Bachelor Daddy". The doll cost \$10 and brought daily stories for ten days with an aggregate of 1,500 lines. It was offered by the newspaper as a literary stunt and not as an advertisement, and the youngsters went to it wholesale.

Max seems to be rounding into his old form.



A Paramount Release

A MASQUERADE SUIT AND A LITTLE NERVE DID THIS

Eli M. Orowitz, Paramounteer, and E. J. Hazzard, of the Strand Theatre, Allentown, Pa., batted this out. The devil took cat naps, but woke every few minutes to change the card on the chair, the three cards showing being used in rotation.

Has Frozen Lights for the Snow Lobby

Southern Enterprises purchased the rights to "I Am the Law" for the states in its territory, and there were some who questioned the value of the move, but Lem Stewart, who urged the purchase, got behind the picture: which he felt would make good, and the managers have been reporting business largely in excess of the usual ten to twenty percent increase. Some of the houses have boosted it as much as 50 percent, and J. B. Robinson, of Fort Smith, Ark., recently got a forty percent addition at a cost of only \$20.

When it came to the Palace he made a miniature winter landscape for the lobby, with a frozen lake made from a block of ice. Into the cake of ice were frozen stills from the play and an electric light bulb, with the wiring extending beyond the cake. The heat from the lamp reduced somewhat the life of the cake of ice, but it made so much talk that a large proportion of the increased receipts should be credited to this clever idea.

Stills and posters and even dolls frozen into cakes of ice are not new, but the electric bulb is distinctly different, and to be recommended; particularly if a colored bulb is used. In this case the usual dip cannot be used. The color should be in the glass.

Eddie Collins Has Idea from the Past

Eddie Collins, of the Rialto theatre, Denison, Texas, has a memory and can remember back to the time when this paper had a pink cover. A couple of years this side of that someone got out the wall paper circular, printed on decorator's samples and running to the effect that "we are tearing the paper from the walls" in an effort to accommodate the crowds.

Eddie figured that this would be a good stunt to revive on "The Wall Flower", and he did that little thing, getting a showy throwaway for the Goldwyn release at less than the usual cost. The wall paper makes a thousand-dollar splash, and if you work it right the paper stock costs you nothing. You merely cut up the old sample books.

R. B. Wilby Drives September Bookings

R. B. Wilby did not need an editorial to get him to back the September opening. Even before the drive was started by Moving Picture World to get better business by getting the patrons started right, Mr. Wilby was on the job.

He got out a twelve-page rotogravure booklet on the September attractions at the Strand, Birmingham, and played them right across the boards, adding "The Loves of Pharaoh", his first October booking, for good measure.

A page each is given to "Her Gilded Cage", "Blood and Sand", "Nice People" and "Manslaughter", one to the Lubitsch production, one to future bookings, one to comments on the pre-showing of "Nice People" and "The Loves" to the Birmingham endorsing committee, and the rest to general jazz for the pictures.

Mr. Wilby was getting out fine printing when a smoky throwaway was the best the rest of the exhibitors were doing, and this booklet shows the result of his long experience. It is better than the average accessories material and one of the best we have seen. He has his patronage clinched for the season.

Two for One Stunt Brings Big Profit

H. V. Smoots, of Harris and Smoots, Mt. Vernon, Ohio, sends in an idea which has worked well for him. The chief object is to get the interest of persons who are not regular picturegoers, but it also stimulates business.

Every second week the papers print a small coupon, occupying a two-inch single and containing only the name of the house and the offer to sell two tickets for the price of one on presentation of the coupon on a certain date.

Instead of cutting the receipts in half, Mr. Smoots says that it has boosted business from \$60 to \$125 above that of the average day, Saturdays excluded, and he thinks that some of those who come in at the reduction also attend on other days when they pay full price.

By adding a key letter, it is possible to tell which of the two local papers gives the best result, and provides a valuable check upon this data.

If your business is slack, give the idea a trial for one time, at any rate.



A Paramount Release

HOW THE LIBERTY THEATRE, PORTLAND, BUILT OUT TO THE CURB FOR THE DICTATOR

Always strong on the front display, the Liberty has exceeded itself for this Wallace Reid feature. The first view shows the effect from the front, with the vine-clad mission style building; in the centre is an angle view, while on the right is a shot of the interior of the sidewalk structure showing the double wall construction. Note the lantern over the box office which gives the final touch to the effect. The display did not cost as much as it looks and it will be useful some months from now on another picture.



A Paramount Release

OLIE BROWNLEE REVIVES THE STRIKING CHECKERBOARD

This design is easily the most striking of all fronts, but it has not been much used of late. It put over "If You Believe It, It's So" for all the money in Muskogee when it played the Palace theatre, and it cost only eight dollars to build and paint.

Made One Hundred; Might Have Made More

Nothing but a terrific rainstorm prevented H. G. Griffin, of the Phel Theatre, St. Petersburg, Fla., from making \$200 on a ten dollar investment. As it was, he went a hundred dollars over the top instead of much more into the hole.

His life preserver was a pair of rolling pins, some sheet tin, a strip of webbing, a board and a motor.

He had the motor on hand, so that really should not be counted in the cost. He made a pulley wheel to fit over one of the rolling pins. The pins were the sort with the loose handles. These were placed at opposite ends of the arch above his entrance. The motor was geared to the pulley, which had been wedged to one of the pins. Over the pins ran a four-inch webbing, such as upholsterers use. A six-inch board was put up to keep this belt from sagging. To the belt were fastened six horses in sets of threes, so that while three were running along the board the other three were being carried on the underside. It was noth-

ing more than an adaptation of a stunt worked for "Across the Continent" lately, but Mr. Griffin worked it for "Thunder-clap."

The chief difference was that he cheapened the cost considerably by using material easy to obtain instead of having his rollers turned up. Now he has a rig he can use on a number of other displays by knocking off the horses and using ships or automobiles. The horses were cut out from tin and riveted to the belt. Rivet only at one point that the belt will pass over the rollers easily.

This stunt is so useful that it will pay to make one up and hold it in readiness for emergencies.

At the Small End

Defuniak Springs, Fla., has a population of something like two thousand, but the local paper has a subscription list of 1,300 on account of the circulation in nearby towns. The other day the sheet carried a page hook-up for "Smilin' Through". It just goes to show that it can be done in any sized town.



A First National Release

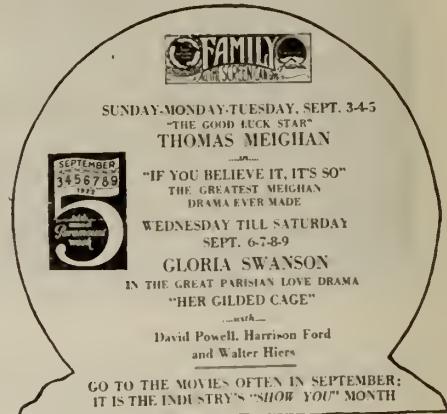
HOW DISHWASHING WAS TIED TO "THE SONG OF LIFE" BY CARTER, OF GREENVILLE, TENN.

Both in the lobby and in a store window he harped on this angle, as suggested by the press books, and it brought him business. The window was not decorated as the cut suggests. The supposed scenery is the reflection of the building across the street and not the window.

There was merely the washing machine, the cutout, and the card which reads "Dishwashing is drudgery. See how it brought discontent in 'The Song of Life'—Princess, Wed."

Adopts World Slogan for Paramount Week

W. Griffith Mitchell, of the Family and Majestic theatres, Port Huron, Mich., who is always in on the big things, is first to send in advertising matter carrying the slogan devised by this paper for the rehabilitation of business through a September drive.



Paramount Releases

MR. MITCHELL'S SLOGAN

The piece is a cutout supplied by Paramount and the "Go to the Movies often in September; it is the industry's 'show you' month" appears at the bottom of the text.

Once More

Stewart Bird, of the Galax theatre, Binghamton, Ala., used the Lindlar lobby on "Over the Border" with the suggested changes made by this department and it brought the best business the house has had this summer.

The Canadian side was dressed with bare limbs treated with whitewash and sprinkled with mica, and the other side was a strong contrast with greenery and flowers. Blue lighting was used on the "cold" side of the lobby with yellow on the opposition which is a further refinement of the idea. Keep that in mind for other split lobbies.





A First National Release

ONCE MORE JACKIE'S ORIGINAL SUIT COMES TO THE FORE

This is serial Number 27,750, and it was worked by the Rivoli Theatre, La Crosse, where Manager Friese used it as the basis of an impersonation contest which, old as it is, got 175 children out for a parade and free viewing of "Trouble."

Hunted for Trouble With a Magnifier

William Friese, of the Rivoli Theatre, La Crosse, Wis., used old stuff to get "Trouble" over when it came to his house, but old friends seemed to be best, for he made a real clean-up with young Mister Coogan.

He borrowed one of the "original" costumes and put it in the window of a music store with the announcement that the store would supply the prizes in a Coogan stunt. Some of the impersonators wore skirts and others had their hair hanging in pigtails down the back of their overalls, but they all got in free at a special matinee, and most of the town came to watch the preliminary parade.

Mr. Friese also used the man with the lantern, which has been the basis of numerous stunts, but he added a magnifying glass to aid the old fellow in his announced hunt for "Trouble." The lantern was

lighted even in daylight and the ballyhoo was gotten up in a slicker and a winter cap to further emphasize the oddity of his stunt.

From the box office report he seems to have been the only man in La Crosse who needed a lantern to find "Trouble."

Stole a Carnival

That the Elks were holding a carnival while he was playing "The Crossroads of New York" did not worry William Friese, of the Rivoli theatre, La Crosse.

He hired a rube and an antiquated rig and sent the outfit down to the fair grounds where the ballyhoo man addressed the crowds on the subject of the picture. He was a glib talker and he sold a lot of tickets, chiefly because he spoke in Swedish, which is the alternative language in La Crosse.

Fairs do not annoy Friese. He knows they can be made to work for him.



A Paramount Release

HOW TO GET INTO HER GILDED CAGE WORRIED KNOXVILLE PEOPLE ALL DAY SUNDAY

But Monday morning W. E. Drumbar cut a doorway, as shown to the right, and the crowds poured into the theatre to see the Swanson picture. The cage was made to extend onto the sidewalk about three feet, but where city ordinances do not permit this the front can be made straight, which will simplify the building. This works best where you open Monday after a Sunday shut down, but you can work it by keeping the bars uncut until opening time.



Beat a Fanatic

Oscar White, of the Rex Theatre, Sumter, S. C., had too much good sense to reply to a revivalist who was thundering at the motion pictures at each service. He made it a point to encounter casually as many influential people as he could. To each of these he gave a pass and a personal invitation to see "If You Believe It, It's So."

Most of those invited came to the opening performance and their comments did so much to counteract the thunderings of the revivalist that the house did a twenty-five per cent. increase over the average business instead of the loss a revival usually entails down South.

Treat on Jackie

First National franchise holders seem to lack imagination and they cling to the street parade, the impersonation stunt and the ice cream cone for all Coogan and Barry pictures. Now and then some one of them manages to inject a new angle to the old idea, but they don't seem to know anything else.

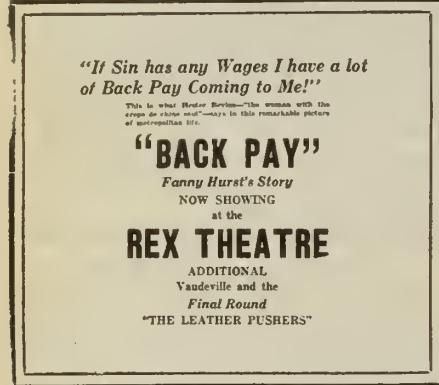
The Reynolds theatre, Union City, Tenn., managed to get a new slant to the cone stunt by announcing that it would celebrate Jackie's birthday with the presentation of cones to all boys under twenty, but Manager Cox found that some of the "boys" in line were close upon seventy and he did not have the heart to chase them away.

The cream was supplied by a local concern in return for the advertising, and they donated the sides of their three delivery wagons to advertise the stunt and the theatre.

The house also made effective use of the new Coogan statuettes for window displays. This is a new idea as applied to Jackie, though the statuette itself is by no means novel.

Nice Open Display Gets in Business

James A. Hart, of the Rex Theatre, Oshkosh, sends in some of his advertising work and adds: "Have been a reader of your department for some time and have used several of the stunts and also have copied some of the ads. I am sorry to say I am unable to send in a new stunt in return, for your department has been a great help to me." We'll extend Mr. Hart's credit on the stunts. He is overdue, but some day he will hit on a scheme that will pay back to the others the help they have



A Paramount Picture

THE KEY ADVERTISEMENT

given him. Meanwhile, his advertisements may serve as models for others, for he has negotiated the problem very nicely on "Back Pay" in a series of three reading advertisements. These three are all along similar lines and are a fine example of selling on the appeal of the story. The first example is a three-sizes, and starts off with the keynote title from the film, which explains the main title. He uses just the title with the addition of "This is what Hester Bevins, the woman with the crepe de chine soul, says in this remarkable picture of metropolitan life." This does not tell very much, but it is a good starter. It does tell that it is a story of New York and it hints at an interesting character

the suggestion that you can see it at the Rex. Mr. Hart used the two displays in the reverse order, for the first production followed the one headed: "What does the world owe you?" but we think they would have worked better the other way around. It is comparatively small matter, since all three examples are good, but the title advertisement would have caught the interest more easily had it been the first to run. These and the third, which we do not reproduce, are all in the same general style; a style within the reach of the average small town compositor if he can be coaxed away from the use of overlarge faces. The main point is that all of these give display to the title and house. That is the first thing you see—"Back Pay" and "Rex Theatre." You can't miss that even though you may try to avoid it. The only other display line is held so far away that it cannot fight back, and it is going to take a lot of effort to kill that down with poor composition. Of course, there should be variation in the type layouts to give variety, but this can be accomplished without altering the principle of a couple of big display lines and the rest in smaller type. Mr. Hart gets a better result than the average, both as to layout and copy. A man like that does not need as many stunts as the man who cannot write good ad copy or who cannot get good display and, therefore, must make more of his appeal through exploitation to overcome his handicap. Save these two clippings against the time you need them to show your printer, if you do not decide to go into executive session with him at once. If you do talk to him, point out how Hart gets a big display through using a smaller letter and more white space. Show him that a two-column ad looks larger in a three-column space than where the entire area is filled with black display. If you can once push this idea into your compositors' heads you will have won half the battle. This is a good argument to use, and we do not know but that we would rather have these sample ads from Mr. Hart than a stunt; which usually is good only for a certain line of plays. This is available on all styles of story.

—P. T. A.—

A Striking Costume Swells Swanson Play

The artist who designed this cut for Loew's Columbia Theatre, Washington, has an idea of what will sell. It looks as though it might have come out of the Paramount



A Paramount Release

ANOTHER EXAMPLE

sketch. He does not hand out the entire story for your inspection, but offers just a suggestion, a sample. Your interest is aroused and you are in a receptive frame for the succeeding advertisements. These carry more copy, but along the same lines. None of them exploit the entire plot, but are written to interest you in the story with

plan book, but wherever it came from, it is one hardworking little idea. It matches the story and sells the tickets to those who will most approve the story. No one is going to come to the house with the idea of seeing something advertised in the paper and find something else. The cut is characteristic of the play and no one can cry false pretenses. If this is a plan book cut, the house agent has worked it up remarkably well. If it is all house, then both artist and agent can pat themselves on their respective backs and feel that they have earned their money, for it is a pretty display even for a house which holds a very high percentage of successes.

—P. T. A.—

Reduced Design Is Not Good Selling

In a quarter page space, this display on Borderland for the Park and Mall theatres, Cleveland, probably would have been capital, but it is a seventy lines across two and the design gets such a reduction that it suggests a story not worth while. A plain type display in the seventy line drop



A Paramount Release

WRONGLY SCALED

would have been impressive and selling, but there is so much design for so small a space that you get the idea that the picture itself is small stuff; which is unfortunate with so good a production. There is absolutely nothing the matter with the drawing except the size. It is too big a design for so small a space, but as a design it is capital and properly displayed it would have put the picture over to the limit, in all probability. As an ambitious subject scaled down to a four-inch width looks mean and apologetic and the impression is transferred to the title. It is possible that the houses did a large business on this announcement, but if it did, it is because of other factors and not through the presentation of the subject in this advertisement. The management simply failed to realize that the drawing which looked impressive in the original copy, many times the size of the reduction, became the reverse when it was pulled down below a logical measurement. Bold type, in precisely the same space, would have given the effect of bigness, for the type face would have been reasonably large and suited to the dimensions of the announcement. Sometimes the reverse holds true and a drawing which might be all right in a three-inch width is too small when hit up to six, but so long as managers fail to consider the newspaper sizing when they regard the artist's copy,

A Paramount Release

A TELLING ILLUSTRATION

we shall have with us these occasional examples of poor judgment. The Loew houses in Cleveland do a good line of advertising as a rule, and much of it is as good in the smaller spaces as it was in the quarter pages the same houses took a couple of years ago, when the Cleveland displays were about the best offered anywhere. The average is good, but the management does not always realize that it cannot do in a two column what it used to do in four. Advertising should always be drawn for the space to be used in the newspaper. It may be two or three or more times as large in the copy, for a large copy is an advantage to the engraver, but it should always be drawn with the space to be used in mind, and drawn to reduce properly to that space, no matter how it may look in the original design. If more managers kept reducing glasses on their desks, and also held in mind the loss of values between clear white card with jet black ink and a slightly yellow paper with grey ink, there would be far less money lost in advertising with a reverse twist. That might be a good word for Lem Stewart, by the way. "It is not an advertisement, but a reverse." This is a reverse, since it repels rather than attracts.

—P. T. A.—

These Two Displays Show Placing Value

Here are two displays from the Majestic Theatre, Madison, Wis. Both are three nines. Both use the same cut and signature plate. One gives more than double the display effect of the other because the layout gives strength to the lines. It is more a matter of layout than copywriting, for both sets of copy are capitally done. The first is the advance display, which is handicapped by the need for a display for the bill just closing. This is done in a panel

matter of fact, both are the same size letter, a 36 point, but the opening day type has a slightly smaller letter, though cast on the same face, but since the letter lines are thicker in proportion than the face used for the coming announcement, the letter seems to be more distinct. The title is in

A Paramount Release

THE OPENING GUN

precisely the same letter, but it shows up better in the narrow panel. This is not always the case, for sometimes the split up title will lose value through being run down the column. The use of a twelve point type for the reader text gives this a better display than the eight point in the larger space, and the shorter line permits it to be more easily read. It is not bold enough to fight the larger letters and yet it is a heavier face than straight Roman, and a very desirable font for advertising work. But the greater display value comes from the paneling, which permits the sale to be consummated in the space at the right with whatever assistance the cut may give, which depends entirely upon the interest felt in two gun ladies in the particular clientele to which you appeal. Paneling sometimes costs more than straight display, but it nearly always gives more in display than the additional cost represents in money.

A Paramount Release

THE ADVANCE DISPLAY

at the lower left hand corner, which brings the selling text for "The Crimson Challenge" into a series of eight point lines in a solid bank. You catch the cut, but little of the argument unless you have time to stop and read closely. You do get the star and title, but that is about all you get apart from the cut. Contrast this with the double panel effect used for the opening. Here the star has her name doubled up in a smaller letter which looks larger because it is blacker for its size than the other. As a

Small Display Space Gets An Idea Over

Evidently Balaban and Katz, of the Roosevelt Theatre, Chicago, realize that enough is plenty. They are playing Harold Lloyd in "Grandma's Boy" and are putting it over in twenty-five lines by two, with an odd layout which attracts as much through its shape as though the catchline. This part is very well handled, but the title is almost

A Pathé Release
THE TWO TWENTY-FIVES

lost in the reverse. It will show all right in the reproduction, but with a poor impression and slightly yellow print paper you have to look twice to see just what it is. There should be a legislative restriction against the use of reverse on other than coated stock. It is a waste of money in most instances, but here the picture of Lloyd gets the interest and the reverse is not wasted.

—P. T. A.—

Jumped the Receipts

George Schade used a jumping frog novelty with the legend: "Hop to the Schade Theatre. 'The Seventh Day.'" He passed them out liberally, and the result was so good that he opened an advance sale for the Barthelme's picture. The frog can be procured from any toy or novelty concern. A spring is caught into a lump of shoemaker's wax and gradually pulls off, causing an unexpected leap. His best stunt was handing them out at a picnic. They were all over the place and scared a lot of nervous women, but everyone in Sandusky knew that "The Seventh Day" was coming to the Schade.

—P. T. A.—

A Comedy Banner

Because "Too Much Wife" was a comedy, J. B. Robertson, of the Palace Theatre, Ft. Smith, Ark., did not go to the trouble of labeling it. He put the suggestion over in a more emphatic way by using a novel banner.

Instead of the usual oblong sign he employed a huge gingham apron, on which the title was painted, and hung this in the lobby. Passers-by laughed and decided that the film must be good, too. Get that, "too?" That is what sold the tickets.

Robertson used all of the gingham he could get for two dollars and put it all into the skirt cover, with the result that he elevated the receipts some fifteen per cent. above the average.

—P. T. A.—

Novel and Apt

Putting a new face on an old idea, the Beldorf Theatre, Independence, Kans., distributed cards reading merely "In case of 'Trouble.' Compliments of Jackie Coogan, Beldorf Theatre." Thrust into the card was a safety pin.

CHRISTMAS IS COMING

Probably you know that, but

DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for mid-summer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue
New York, N. Y.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors



Edited by A. Van Buren Powell

American Releasing

FALSE FRONTS. One of this company's cheaper pictures and I don't believe I'd advise any one to run it. Advertising; "just a picture." Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

HIDDEN WOMAN. Just a fair picture that did not draw. Advertising; lobby and newspaper. Patronage; mixed. Attendance; poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

JAN OF BIG SNOWS. A five-reel Curwood picture that would come under the class of "average" in my house. Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

MY OLD KENTUCKY HOME. As good a picture as anyone would want to see. Pleased fair crowds three days of fair week. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

Associated Exhibitors

UP IN THE AIR ABOUT MARY. One of the best comedy dramas made this season; 100% satisfaction. Well liked. Patronage; general. Attendance; good. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

WOMAN WAKE UP. They made me believe I was going to get "some" picture, but it did not stand behind it. It is a good program picture and will please fairly well. Patronage; mostly men. Attendance; only fair. M. F. Schnibben, Opera House, Florence, South Carolina.

F. B. O.

EDEN AND RETURN. A good light comedy. Advertising; newspaper, lobby. Patronage; mixed. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

QUEEN OF THE TURF. Sold to me as a special and flopped very much as I advertised it strong and people were disappointed after seeing it. Advertising; lobby front, advance cards, newspapers. Patronage; mixed. Attendance; very poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

TWO KINDS OF WOMEN. A good picture that drew fair houses. Patronage; mixed. Attendance; fair. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

First National

COURAGE. A crackerjack story, good entertainment and sold at live and let live prices. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

CROSSROADS OF NEW YORK. Pleased 100%. Great picture to get patrons in the movie habit again. Advertising; used little more than usual. Patronage; best. At-

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

tendance; crowded house. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

DAUGHTER OF TWO WORLDS. A good drama that drew well and pleased. Advertising; posters and press. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F Hall, Grand Gorge, New York.

HER MAD BARGAIN. We cannot say that this is more than an average program picture. Patrons did not comment favorably or otherwise. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HER SOCIAL VALUE. Pleases all classes. Star very popular here, assisted by strong cast. Advertising; ones, sixes, photos, newspaper. Patronage; mixed. Attendance; extra good. George J. Tuston, Wonderland Theatre, Napanee, Canada.

LOTUS EATER. The unusualness of this is one of the appealing factors. Story rather improbable. Mr. Barrymore does his role justice. Advertising; extra. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MOTHER O' MINE. A 100% picture if ever there was one. Suspense and interest holds to the very end. Don't be afraid to advertise this one. It is one of the best we have ever shown. Advertising; ordinary. Patronage; rural. Attendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

MY BOY. A very appealing picture, full of heart throbs. They will cry a bit and laugh a bit at this one. Advertising; twenty-fours, sixes, threes, ones, slide and photos. Patronage; resort visitors. Attendance; good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

POLLY OF THE FOLLIES. A typical Constance Talmadge vehicle. Connie proves she can really act. Sure to please her followers. A little drawn out. Advertising; extra. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE SCOFFER. A dandy, worth while picture. You can't go wrong on this. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

SILENT CALL. A wonderful picture of the outdoors. The dog won the applause of the entire audience. Give us more like

it. Advertising; extra. Patronage; resort visitors. Attendance; good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

SONNY. The best picture of the year. Patrons even say it exceeds "Tol'able David." Many went out of their way to tell us about it. Advertising; usual. Patronage; small town. Attendance; very good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

TRUTH ABOUT HUSBANDS. With the elimination of two or three scenes which are suggestive, this is a winner. It should be "cut." Advertising; big. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

TWO MINUTES TO GO. Fair football picture which may satisfy Chas. Ray admirers. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Fox

FIGHTING STREAK. Tom Mix always satisfies. Here is another good one of his that everybody liked. Advertising; usual. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FOOTFALLS. Everything great except the very end which seemed to disappoint a little. Advertising; ones, three, six, slide, program. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

PRIMAL LAW. Dustin Farnum in the Primal Law will surely please an audience that is if you can get them in, but the thing that puzzles us all is how we can get them in. If I paid ten dollars for him I could not get an audience. They just won't take him here. Picture not bad, fair program picture. Advertising; window, newspapers. Patronage; hard boiled. Attendance; poor. J. S. Kallet, Rome Theatre, Rome, N. Y.

QUEEN OF SHEBA. The most elaborate picture I have ever seen; the acting wonderful; good story and plenty of thrills, but no business. The first night killed it. My patrons don't like this type of picture. Advertising; every means. Patronage; neighborhood. Attendance; poor. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

SHACKLES OF GOLD. Reports from patrons not as favorable as other Farnum pictures. A good program picture. Advertising; ones, threes, photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, W. Virginia.

STRENGTH OF THE PINES. Just another motion picture, stale plot, a few fist fights for action and absolutely devoid of artistic recreation or education value. Why do they do it? B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

UP AND GOING. This is the poorest Tom Mix picture we ever saw and it is about as poor as any of the list of poor pictures. Advertising; posters and cards.

Patronage; rural. Attendance; fair. B. A. Aughinbough, Community Theatre, Lewistown, Ohio.

VIRGIN PARADISE. Pearl is a Serial Queen and has no place in this. Pleased children and fair percent of adults. Advertising; one six and ones. Patronage; small town. Attendance; fair. S. Pace, Texline Theatre, Texline, Texas.

WITHOUT FEAR. Nothing extra when you advertise it. Don't call it a special for you'll disappoint them. Advertising; regular lobby and lithos. Patronage; small town. Attendance; poor. T. W. Cannon, Majestic Theatre, Greenfield, Tenn.

Goldwyn

BE MY WIFE. Stay away from it, clever enough in its way, but does not impress us as what the public want. Lot of old "hokum" to carry the star, dog more intelligent than any of the cast. And prints, Goldwyn does not seem to have a print in the Chicago exchange that is fit for a fifth class house to run, let alone what is needed in a first-class house. Advertising; 2 papers, 2 column, 6 inch. Patronage; country town. Attendance; not good. Columbia City Theatre Co., Columbia Theatre, Columbia City, Indiana.

DOUBLING FOR ROMEO. Very good, pleased hundred per cent; if your audience likes comedy, book this one. Consider the best Will Rogers yet. Attendance; good. Thos. L. Maynes, Town Hall Theatre, Old Lyme, Connecticut.

FROM THE GROUND UP. A very clever little picture. Pleased every one who saw it. Advertising used; lobby, newspaper. Patronage; mixed. Attendance; fair. O. W. Harris, Sapulpa, Okla.

GOLDEN DREAMS. Should have been titled "Nightmare." This is a lemon that the reviews praised highly. Pictures such as these are what made 'em quit going to picture shows, if I did not have to I would not show up here at this theatre for a month, after the spread we made on this picture. Get this one out if your audience is at all critical and if you have it bought, don't endorse it too highly. It may backfire as it has done for us. Arthur Hancock, Columbia City Theatre, Columbia, Indiana.

THE GRIM COMEDIAN. Just a fair picture. Nothing big but pleased about seventy-five percent. Advertising; lobby, newspaper. Patronage, mixed. Attendance; fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

OFFICER 666. Rather tedious in starting but blooms out a good one after all. Got them in on popularity of Jerome Patrick who is well known here. Advertising; one sheets. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

OLD NEST. Sold reserve seats, one matinee and one night show; house packed but patrons disappointed by poor print. Many scenes cut out. Picture great. Advertising; lobby, ones, threes, heralds, letters. Patronage; all classes. Attendance; fine. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

SNOW BLIND. Very entertaining picture. Many favorable comments. Snow scenes good, will please any one. Will take for its good story. Advertising; newspaper and lobby display. Patronage; general. Attendance; good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

WALL FLOWER. A pleasing picture that satisfies. Advertising; usual. Patronage; transient. Attendance; fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Some exhibitors have already answered last week's question as to what would make these reports more useful.

Several of you say you'd like to have reports on only one side of the page so they could be clipped and pasted in a file. This can't be done because there is so much real exhibitor news and service that the extra space is all filled up.

Other good friends have been interested enough to suggest cutting out the "Attendance" and "Patronage" and substituting population and class of people the reporting house draws from.

It's all good criticism and shows what a big crowd takes active interest in this dependable tip exchange.

But before the actual changes are made, come in with more advice, so that when the changes are made you'll all have a hand in making these reports the most useful and direct booking tips on earth.

VAN

Hodkinson

FRENCH HEELS. A picture which has all the elements of a fine piece of entertainment. Pleased everyone. Good story which holds the interest until the end. Irene Castle is supported by a very good cast. Advertising; one sheet, newspaper, lobby cut outs. Attendance; fair. Patronage; general. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

JANE AYRE. I have been a hundred percent Hodkinson, but will have to admit that the class of pictures he is now releasing are not up to the old standard. This is a costume play. Size it up, one every two years enough. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE LIGHT IN THE CLEARING. Did not really please, more than twenty-five percent. Some said fair, a few walked out. Acting was good but story did not suit. If you have this booked say as little as possible about it and you will get by with it. Advertising; less than usual due to previous reports. Patronage; rural. Attendance; fair. L. P. Frisbee, Community Theatre, Meredith, N. Y.

RIP VAN WINKLE. Made a hit especially with the youngsters. Lends itself admirably to exploitation and should be a winner for the majority of houses. Advertising; usual. Patronage; mixed. Attendance; fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Metro

FASCINATION. Picture fairly good but not to Mae Murray's standard. Pleased about seventy-five percent. Price too high for small exhibitor. Advertising; photos, slides, heralds. Patronage; small town.

Attendance; poor. W. Babitz, Grant Theatre, Cicero, Illinois.

FOUR HORSEMEN. A good picture but by no means the production its owners claim for it. Could have easily been done in eight reels and sold for less money. Advertising; everything possible. Attendance; rural. B. A. Aughinbough. Community Theatre, Lewistown, Ohio.

PEACOCK ALLEY. Wonderful picture. Artistic Mae Murray does great acting. Story very interesting. Patronage; mixed. Attendance; good. Mrs. J. B. Travelle, Placerville, California.

TURN TO THE RIGHT. Most persons declared this the best picture I have ever shown. You can't go wrong in booking it. Advertising; sixes, threes and one sheet posters. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

Paramount

BACHELOR DADDY. The best picture, from every angle, I have run in months barring none. Pictures of this kind do not cost a fortune. They please everybody and are censor proof. May the producers make many more as good. Attendance; good. L. M. Zug, Rialto Theatre, Jerome, Idaho.

BACHELOR DADDY. Go get this one, boys. It's a corker and has fun by the barrels. Romance enough for a high school girl and a thrill or two for good measure. Advertising; newspaper, billboard, lobby and house organ. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BEAUTY SHOP. Did not register heavily here but should go over with a high class audience anywhere. Feature length comedies are a poor proposition for me. Advertising; newspaper, lobby, billboards and programs. Patronage; mixed. Attendance; fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BEYOND THE ROCKS. We are unable to surmise where they get the idea that they require about four prices for this. We admit it is a good picture but why give it all to the producer. It pleased the patrons. Advertising; extra. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

BORDERLAND. A beautiful picture that pleased the women but very few men liked it. Direction and acting good. Advertising; regular. Patronage; general. Attendance; very light. H. J. Lougeker, Howard Theatre, Alexandria, Minnesota.

CAPPY RICKS. Pleased 100 percent. Many favorable comments. You cannot go wrong on this one. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

THE DICTATOR. Wallace Reid excellent. The star is certain to draw well here. Lively business for a week's run. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

FOOL'S PARADISE. It is in every way 100 percent attraction. It will please the most exacting. The story is good, acting wonderful and above all elaborate scenes are shown. Advertising; paper, ones, sixes, twenty-four, heralds, photos. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

FOR THE DEFENSE. Very good mystery drama but a little too heavy for this time of year. Clayton miscast, Grassby and Maym Kelso run away with the show. Advertising; usual. Patronage; small town. Attendance; fairly good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

FORBIDDEN FRUIT. A plum good picture except too long, but will give satisfac-

tion. A picture that will go anywhere, good acting. Good settings. Advertising; big newspaper, six ones, slide. Patronage; small town. Attendance; fair. H. I. Perkins, Dixie Theatre, Bastrop, Texas.

GOOD PROVIDER. An exceptional picture, but not as good as "Humoresque." Don't pay too much for it. I lost money. H. D. Whatton, Pastime Theatre, Warren, Arkansas.

GREAT IMPERSONATION. Very good picture but did not draw very well here. Weather was very hot. Advertising; insert cards, one sheet, regular lobby. Patronage; mixed. Attendance; fair. D. Buss, Star Theatre, Tonawanda, New York.

GREEN TEMPTATION. Betty Compson. Excellent; although the picture has been shown here previously it continued to please a big business. Wm. Noble, Rialto Theatre, Oklahoma City, Oklahoma.

JAILBIRD. A fair picture, nothing more. Not a very funny comedy and no comparison to "23½ Hours Leave." Advertising; ordinary. Patronage; rural. Attendance; fair. L. P. Frisbee, Community Theatre, Meredith, New York.

MAN FROM HOME. A well produced, carefully directed film. An excellent cast and beautiful backgrounds. None of the six cast had a special box office appeal here but those who saw the picture went away well pleased. Advertising; usual. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MISTRESS OF THE WORLD. Good entertainment, four episodes, keep them coming and make money for us. Rental right. Advertising; one, six and threes, photos. Patronage; small town. Attendance; good. Elmer E. Stearns, Dewtell Theatre, South Dayton, N. Y.

OVER THE BORDER. Good winter scenes; fine action picture. Not so good in Canada where we have real Royal Mounted Police. Advertising; newspapers, photos, slide, posters. Patronage; general. Attendance; fair. C. L. Querris, Palace Theatre, Toronto, Canada.

OVER THE BORDER. Fairly good. Snow stuff extra fine. Compson miscast but Moore does fine. Several very noticeable blunders in plot. Advertising; usual. Patronage; small town. Attendance; fair. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

SENTIMENTAL TOMMY. It's a joke for a small town. Don't see how big town folks can like it; they are just country people, too. It was a lemon for me, too long, as most of them are that are more than five reels. Can't see where they get "big" out of this. Patrons kidded me about it. Advertising; big, newspaper, six ones, slide. Patronage; small town. Attendance; poor. H. I. Perkins, Dixie Theatre, Bastrop, Texas.

THE SHEIK. Pleased 100 percent. Had to hang out S. R. O. sign. Heavy downpour did not keep them away. Advertising; usual. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

THE SHEIK. Pleased 100 percent. Print in terrible condition and there should be some penalty on an exchange which sends out subjects in this condition. Advertising; twenty-four, one and 3, newspapers and heralds. Patronage; small town. Attendance; fair. H. L. Bennett, Victoria Theatre, Parsons, W. Va.

SHAM. Splendid little picture, not too long as most of them are. Will please ninety-five percent. Advertising; six ones, slide, sidewalk signs. Patronage; small town. Attendance; poor. H. I. Perkins, Dixie Theatre, Bastrop, Texas.

True Blue

A fellow worth while is D. W. Strayer, Monarch Theatre, Mt. Joy, Pa. He says: "I'll continue to send reports and they'll be honest ones, too. Yours for success to the ambitions of the department."

The ambitions of the department are to make and keep friends like Mr. Strayer and to serve you all with the best film reports from honest folks.

TRUTH CONQUERS. Like all foreign pictures we use it fails to please. Why a company like Famous Players depreciates their usual good stuff with these is beyond my comprehension. Miss May, the star, is very poor. Attendance; poor. L. M. Zug, Rialto Theatre, Jerome, Idaho.

TRUTHFUL LIAR. Light drama with nothing exceptional. A good evening's entertainment, nothing more or less. Wanda is taking on weight lately. Business good due to a street car strike. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

WORLD'S CHAMPION. A good one of Wallie Reid. Pleased all my patrons. Reid is a good draw for me. Advertising; ones, photos, window cards. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, W. Virginia.

THE WHISTLE. The best Hart ever made. It takes a deep soul that Hart cannot reach the bottom of in this production. A beautiful story. Can't say too much of the human appeal. Advertising; average. Patronage; mixed. Attendance; good. E. J. Bregger, Gem Theatre, Crystal Falls, Michigan.

Selznick

VALLEY OF DOUBT. Good picture of the North, but do not boost this one; just an entertaining picture. Advertising; ones, threes, slide. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

United Artists

IRON TRAIL. A carefully produced, well liked picture. Advertising, usual. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THREE MUSKETEERS. This Douglas Fairbanks picture is a film classic that all sorts of business should be done on; it's merely up to the exhibitor. Advertising, usual, with mailing list. Patronage, health seekers and tourists. Attendance, big. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

STEP ON IT. Talk about your Saturday program—this is a knockout! The six sheet alone is worth what you pay for the picture and the picture will please all Western followers, 100 per cent. If you have not played it you owe it to yourself to book it today if you have any Western followers. Order some extra six sheets. Patronage, all classes. Attendance, overflowing. M. F. Schnibben, Opera House, Florence, South Carolina.

THE TRAP. Good, clean picture. Lon Chaney wonderful. Advertising, one six, three ones, window cards, heralds. Patronage, small town. Attendance, good. E. E. Stearns, Dewtell Theatre, South Dayton, New York.

THE TROUPER. Just ordinary. Advertising, one sheets. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

WILD HONEY. Greatest water scene ever seen in pictures here. The scene of the water rushing on Miss Dean and her hero will make anyone sit up and take notice, and stay awake at night wondering how it was done without killing the star. It puts the real punch in the picture. Patronage, high class. Attendance, fairly good. M. F. Schnibben, Opera House, Florence, South Carolina.

Vitagraph

SILENT VOW. Splendid. If your patrons like Duncan, by all means give them this one. It will please any type of audience. Advertising, sixes, threes, ones, slides, Patronage, neighborhood. Attendance, good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SILENT VOW. Pictures like this always please, the action and scenery in this picture will win its own way anywhere. It has a good plot and is well produced. Patronage, very best. Attendance, very good. M. F. Schnibben, Opera House, Florence, South Carolina.

TOO MUCH BUSINESS. Comedy drama; not a box-office picture. Average business. Tully Marshall well suited to character he portrays. Good for one day showing. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

TOO MUCH BUSINESS. Just a fair one; if you don't pay too much for it. Program picture. Advertising, ones, three, photos. Patronage, general. Attendance, fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Comedies

CIRCUS HEROES (C. B. C.). Hallroom Boys comedies are one of the best bets in the comedy line. This one much different from the average. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

COUNTRY CHICKENS (Educational). A corking good comedy of rural life. New stuff; plenty of laughs. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

HAUNTED SPOOKS (Pathé). Harold Lloyd scores in this; support excellent. You could hear them roar over in the next town. Howard James, Union Theatre, Voluntown, Connecticut.

HIGH FLYERS (Universal). Star comedies are consistently censorproof; this means much to the exhibitor. They are seldom world beaters but average up well; this one fair. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

OH, PROMISE ME (Christie - Educational). A corking good comedy, good enough for the best of picture houses. Chas H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

RENT COLLECTOR (Vitagraph). A very good comedy. Pure hokum. The kids went wild over it. Semon is a great favorite with them here. A. LaValla, Community Theatre, Bethel, Connecticut.

SAILOR-MADE MAN (Assoc. Exhib.). Drew third biggest crowd in history of house. One of the best comedies ever made. Kept them laughing for ten minutes after

The observation port for the stereopticon should be not more than twelve (12) inches square, suitably located. The spotlight port may not be more than eighteen (18) inches, square or round. Incidentally it is well to keep the stereopticon and spotlight port closed when not in actual use.

Note: I would recommend that if the distance of projection exceed seventy-five (75) feet a high grade opera glass be installed in one of the projector observation ports, near the top of the port. The glass should be fixed permanently in place, and may be so attached to its support that it cannot be removed.

I would see that all wall openings except the door be covered with shutters of metal not less than three thirty-seconds (3-32) of an inch thick, fitted in grooves so as to drop shut by gravity. These shutters must overlap the wall opening at least one inch when closed. They must slide in metallic grooves, which latter must be bedded in mortar and permanently attached to the wall. The shutters must fit snugly in the grooves, which must be at least one-half ($\frac{1}{2}$) inch deep, but must not bind therein.

Master Cord

All port shutters must be held normally shut by gravity and must have a layer of shredded asbestos packed into the bottom of the lower or bottom groove, so that they will strike without undue noise when they fall. All port shutters must be held open by a single master cord, either by means of a separate cord attaching to the shutter at one end and to the master cord by means of a metal hook at the other end, or by means of a mechanical device the operating element of which is attached to the master cord and held at "open" position thereby.

The master cord must be of the variety used for fishing lines, and must have a diameter of not less than one-eighth ($\frac{1}{8}$) of an inch when tightly stretched. It should be very carefully installed, since the master cord is a very vital element in projection room safety, insofar as it has to do with the prevention of panic.

Properly installed, in combination with a proper means for removing smoke and gases generated by film fire, it will be extremely improbable that an audience will ever know that a projection room fire is in progress, even though it be a very bad one.

The installation should be as follows: In a location to be approved by local authorities, preferably in the frame of the projection room door, near the door latch, a suitable headless spike shall be fixed. On this spike shall be a metal ring of convenient size, to which one end of the master cord is attached. Immediately over each element

of the rewinder a metal ring or staple shall be affixed to the ceiling. Immediately over the film storage reservoir, separated from each other any convenient distance, two staples or rings shall be affixed to the ceiling. Immediately over the front end of each of the upper magazines of the projectors, separated from each other from one to four inches, two iron staples or rings shall be affixed to the ceiling. From the

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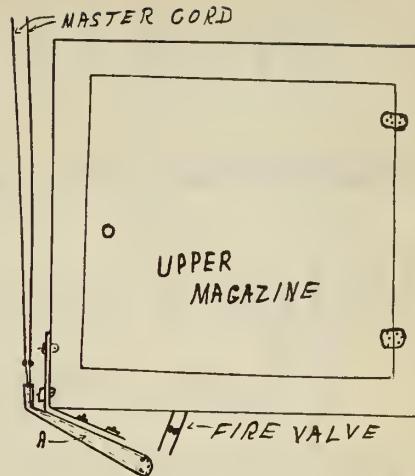


FIGURE 6
Details of Projector Fusing.

when they are on the rewinder. To the other end of the film fuse thus formed the master cord attaches, as shown, the arrangement being such as will keep the fuse stretched over the rewinder, substantially as shown in Figure 5. The cord then passes to the film storage tank, as shown in Figure 5, and thence to the projectors, where the arrangement is as shown in Figure 6. A metal casing is made and attached to the lower front of the upper magazine as indicated. This casing is open at either end. In the lower end are three studs, fixed in position between the metal sides and carried by them. The film fuse passes into the protective chute thus formed, and around the studs, which hold it in position and exposed. The bolt holes B must be slotted, the slots one inch long, so that the end of the chute may be adjusted so that the film fuse will be within one-eighth ($\frac{1}{8}$) of an inch of the film when it is tightly stretched between the upper magazine fire valve and the upper projector sprocket.

Metallic Fuses

If it is desired metallic fuses may also be placed in the master cord—as many of them as may be desired.

This plan is entirely practical and is cheap in application. The chute for the projector magazines should be included as a portion of the projector regular equipment, though if that were done it could be put into a better form. It could be a part of the upper magazine fire valve. Its addition to projectors would fill a real need, and would add very little to the cost of manufacture.

Examination of Figures 5 and 6 and the application of common sense will show exactly what would happen if a fire started, either at the rewinder table, the film storage tank or either of the projectors. Almost instantly the blaze would strike the film fuse, burn it in two and thus drop all port shutters within one or two seconds of the starting of a fire at either of the four probable seats of fire, thus closing the ports before the audience has opportunity to glimpse either fire or smoke.

We thus have arranged for instant closing of the port shutters, but this will avail little unless the smoke and gases be removed from the room so that none will escape into the auditorium. Remember that once Mr. and Mrs. or Miss Solid Ivory Top get the least glimpse of fire or SMOKE there is immediate danger of that fearful thing, a PANIC. And taken in connection with what I have suggested with relation to port shutters, and what I shall say about ventilation, there can be no panic because neither smoke nor fire will or can be visible to the audience or any member thereof.

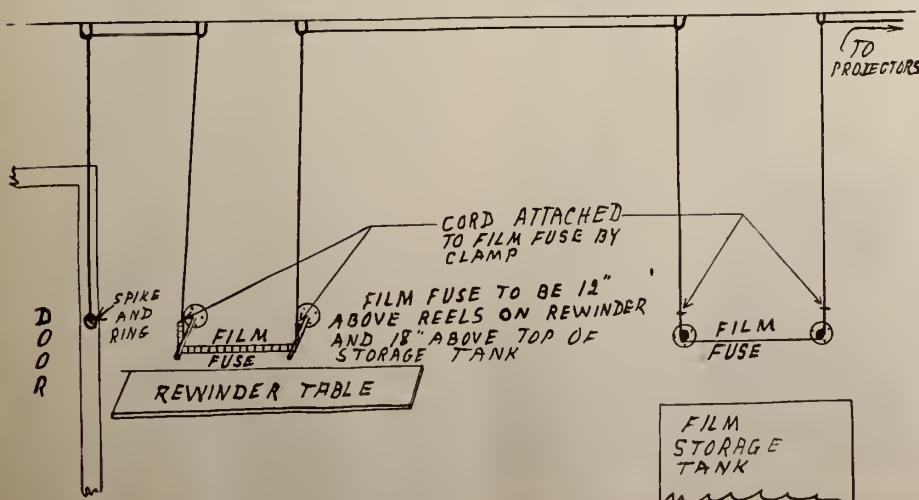


FIGURE 5

Method of fusing the Rewinder Table and the Film Storage Tank.

Better Equipment

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What Hays, Richards and Horater Have to Say Regarding Seating

A PROPOS of the article on house seating, which appeared in our issue of September 23, we print below the views of three men whose opinions are well worthy of consideration.

Theodore L. Hays is general manager of the Finkelstein & Ruben Theatrical Enterprises, of Minneapolis; E. V. Richards is vice president and general manager of the Saenger Amusement Company, Inc., of New Orleans, and H. L. Horater is vice president and general manager of the Patheon Theatre Company, of Toledo, Ohio.

We feel sure that the viewpoints of these three eminent authorities will be of both interest and value to those of their fellow exhibitors who contemplate re-seating an old house or laying out the plan for a new one.

Comfort Important, Says Hays

The psychology of successful purveyance to patrons of entertainment lies in providing an environment as near ideal as possible; an atmosphere which will tend towards the creation of a receptive attitude on the part of theatregoers.

Many elements enter into or contribute to the so-called ideal environment. Harmony in decorations, appropriate furnishings, effective lighting, proper ventilation, cleanliness and especially comfortable seating.

There is no question but that the last named factor is one of the most important.

In the early days of the motion picture industry, it was possible for the Exhibitor to get by with seat platforms measuring from 28-in. to 30-in. in depth, notwithstanding the fact that seating conditions were crowded and uncomfortable.

This is no longer the situation, State and City building regulations quite generally provide for a minimum depth of platform of at least 32-in. measured from back to back of seats.

Space for Long Limbs

This space is sufficient to provide comfort even for persons with long limbs and will permit of patrons passing those who are sitting without much annoyance.

The problem of the motion picture exhibitor is a different one than that of the manager conducting a theatre in which the patrons are seated in accordance with reserved coupons and as a rule remain seated during the entire period of performance.

The motion picture audience (except where seats are reserved) is a continually changing audience with the result that the seat platform should be sufficient in depth to permit persons to pass the patrons who

are seated without necessitating their rising to permit such passage. To permit of this condition seat platforms would necessarily require a depth of at least 34 inches.

This latter width is quite desirable but involves a sacrifice of considerable floor space and is not generally adopted, except where ample floor space is available.

Favor 20-inch Seats

For a number of years past 32-in. depth has been generally accepted by architects, engineers, and managers as adequate spacing for seat platforms.

Regarding the width of seats, 17-18-19-inch were formerly the customary widths given to seats of motion picture theatres. The manager with fore-sight recognizes the fact that unless patrons are comfortably seated, no matter how excellent the performance, the full measure of enjoyment is not to be accomplished if the patrons are forced to sit in a crowded

condition during the period of the performance.

It is generally recognized now that 20-inch is the proper width of an opera chair. Chair manufacturers, architects, and engineers do necessarily provide for some 19-inch chairs and some 21-inch-22-inch wide, in order to reconcile spacing, but a general use of the 18-inch and 19-inch chair is a thing of the past.

As to the style of chair. A wood frame, not too heavy in style and construction, square seat and panel back of leather is in my judgment most desirable. The plush covered seat and back chair is a thing of the past. Sometime some enterprising chair manufacturer will design a model rattan back and seat, one that will provide both comfort and ventilation.—Theodore L. Hays.

35 Inches Says Richards

In my opinion, comfort is the most essential service of any theatre because without it no theatre, or any other business could prosper.—Thirty-two (32") inches should be the minimum space between each row of seats, but a thirty-five (35") inch would give maximum comfort to patrons without any great sacrifice of floor space.

The type of chair is a matter of choice, climatic conditions largely governing. In the cooler climates heavy upholstered chairs seem to be the preference. A recent innovation throughout the South and Southwest, where the warmer weather predominates, a cane bottom chair has been found adaptable. This eliminates the laundering of seat covers, which is quite an expense and runs into money. The backs are porous and give ample ventilation, relieving the heat discomfort to patrons. The curved back chair seems to fit better than the straight back type.—E. V. Richards.

Stop Crowding, Says Horater

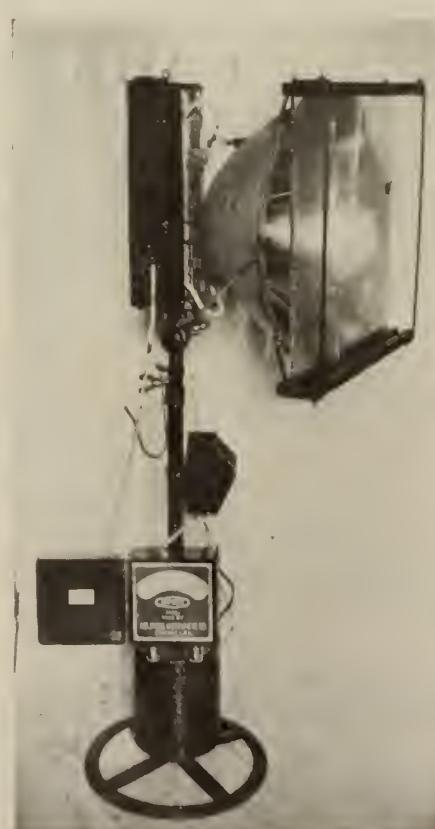
I am of the opinion that seats should be comfortable and believe that an effort to crowd, unless one has an exceptional attraction, has a tendency to keep people away. It isn't necessary to have too much leg room, and the same people like to stretch their legs, particularly if they are bored with an attraction and the seats are uncomfortable.

I believe that the most comfortable type of a chair seat is the ordinary veneered one. I would strike a happy medium were I to build and equip a theatre and install 20-in. chairs.—H. C. Horater.

New Portable Arc

Here is a new portable arc lamp invented by a cameraman for studio use. It has a twenty-eight inch parabolic reflector of solid spun copper, triple silver plated. The arc is of the single acting type, hand fed and focusing.

The inventor claims that the lamp develops two million candle power illumination at a distance of fifty feet from the arc. A special



PORTRABLE ARC LAMP
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diffusing bracket to hold two diffusers forms part of the equipment.

According to the inventor's statement, the current consumption of the lamp is thirty-seven and one-half amperes and it weighs sixty-seven pounds.

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Troy's New Eleven Hundred Seat Lincoln Has Opened

WITH the Mayor, city officials, filmdom present, the Lincoln theatre, costing approximately \$200,000, and located in the business center of Troy, was recently opened under most auspicious conditions. "The Masquerader" was chosen for the opening week. The house will charge an admission of 35 cents and as such leads other theatres of the city which are charging an admission of 25 cents.

The new theatre which has been upwards of a year in construction, is owned by Symansky brothers.

The Lincoln has a seating capacity of 1,100, including a mezzanine and balcony. The interior color scheme is a combination of salmon and blue. The ceiling is of a quarter-dome type, arching delicately from the walls to the center. The ceiling is in paneling, with centers from which hang the chandelier, electric clusters in gold and ivory. All draperies are dark blue velour, the aisles being of rich deep red.

Designed by Cummings

The house was designed by M. F. Cummings and Son, architects of Troy and constructed by Philip Casey, Jr., of Troy, the decorators being the Eckert Studio of New York, the electrical effects were installed by the Edwards Electrical company, also of New York. The ornamental plaster work was under the direction of the Snyder Studios of Syracuse. The curtains and draperies are from the John Sears Company of New York, the sign being designed and erected by Kollath Brothers of Schenectady, the heating and plumbing being installed by J. J. Horan and Company of Troy.

The exterior is of terracotta with a large steel marquee. A duct cooling system has been installed. The projection room, located in the rear of the balcony, is fire-proof in its construction of concrete and steel. The equipment includes two Simplex projectors.

130 Foot Throw

The projector throw is 130 feet. The Stanley Frame Company of New York, has

supplied the lobby frames. The ticket office equipment includes an automatic ticket seller machine. Intercommunicating phones are installed throughout the entire theatre.

In accordance with its general policy there will be no glaring posters used in the lobby displays. All advertising will be of hand painted scenes and lettering.

The Lincoln has a twelve piece symphony orchestra in connection with the organ. Professor David Stulmacher will direct the orchestra.

The house will be managed by Edward H. Crawford.

The ushers, young women, are gowned in dark blue and white with a single "L" in center of their caps.

Installations Follow Improved Conditions

Two Simplex Mazda equipments have been installed in the new view room of the Bellingham Theatres, Inc., a recently formed corporation of Bellingham, Wash.

The bettering of business conditions in the Pacific Northwest has been the signal for remodeling a number of smaller houses and adding new projection equipment.

Webster & Walsh have installed two Powers 6-A projectors in their Liberty Theatre at Everson, Wash., which is about to re-open after extensive improvements have been made.

J. Beardsley, of the Orpheum Theatre, Snohomish, Wash., has put in a Capital model Simplex.

Claud Jensen has installed a five unit Automatic ticket machine at the Majestic, Portland.

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Motion Picture Incorporations At Albany Increase in Number

With seventeen companies incorporating and entering the motion picture business, the first half of September shows a decided increase both in the number of companies formed and in the amount of capitalization represented, this total reaching \$683,000. With but one or two exceptions all the companies will locate in the vicinity of New York City. The following shows the capitalization and directors for the first year:

Amalgamated Exchanges of America, Inc., \$200,000, Charles Kranz, George M. Davidson, Harry Grossman, New York City; Life Like Film Co., \$50,000, Antonio Papano, Joseph Ornato, Alice Mary Belikios, New York; Dependable Sales Corporation, \$10,000, Charles R. Rogers, Edward Smail, Edward Mackay, New York; Thomas Film Company, \$25,000, Louis and Sophia A. Thomas, New York City; David M. Thomas, Washington, D. C.; Lee Film Corporation, \$10,000, Henry Herzbrun, May Spero, Harry Lewis, New York; Murray W. Garsson, Inc., \$5,000, M. W. Garsson, H. F. Lane, Samuel Harnick, New York; S. R. F. Amusement Co., Inc., \$5,000, M. H. Saxe, Henry Fried, New York; I. M. Racer, New York; Marguerite Gale Productions, \$100,000, Marguerite Gale, Charles B. Strunk, William D. Bosler, New York; Main Theatre Corporation, \$100,000, Joseph Weinstock, New York; Joseph Joffe, Cedarhurst, L. I.; L. F. Naftalison, White Plains; Great Neck Theatres Corporation, Great Neck, \$15,000, George A. Duck, David Baron, Great Neck; Joseph Bickerton, Jr., New York; The Dancing Dozen, Inc., \$5,000, Lyman Hess, M. H. Cousins, J. S. Cohn, New York; Better Day Pictures, Inc., \$500, F. S. Hutchins, R. A. Young, George C. Lay, New York; Primrose Pictures Corporation, \$25,000, C. H. Rosenfeld, Celia Seid, M. M. Shapiro, New York; Seminole Film Productions, \$25,000, I. C. Miller, James T. Bell, Samuel J. Cottman, New York; Akron Operating Co., Inc., \$5,000, H. L. Watkins, John Kolvoord, Jr.; J. A. Hopkins, New York; Shea's Incorporated, \$100,000, Buffalo; Micha I. Shea, James Franklin; Thomas D. Powell, Buffalo; Emessen Pictures Corporation, \$2,000, M. S. and P. B. Nathan, Elsie Langfelder, New York.

Management Changes

ARKADELPHIA, ARK.—Cecil Cupp has purchased the interest of L. A. Walker in Royal Theatre.

NEW BADEN, ILL.—Frank Lietz, proprietor of Strand Theatre at Mascoutah, has taken over moving picture house here and reopened August 5.

MT. VERNON, IND.—Jennings Theatre has been leased by F. N. and J. H. Houppert, which they have reopened as moving picture house.

BURLINGTON, IA.—D. J. Smith has been appointed manager of Rialto Theatre.

FONTANELLE, IA.—Merle Blair and E. E. Cashman have acquired Lyric Theatre.

LE MARS, IA.—W. H. Hoffman, of New

Hampton, has purchased Royal and Elite Theatres.

LOWELL, MASS.—Famous Players-Lasky Corporation, which recently acquired Merrimack Square Theatre, has expended \$75,000 for improvements. Seating capacity has been increased to 1,800.

ELK RIVER, MINN.—C. A. Morse has sold Elk Theatre to G. E. Kizer, of Wilmette.

PALMYRA, MO.—Star Theatre has been purchased by T. F. Miller.

FROMBERG, MONT.—Liberty Theatre has taken over management of Pastime Theatre.

LINCOLN, NEB.—Crystal Theatre has reopened under management of Ralph Kralik.

RUSHVILLE, NEB.—Joseph Warren has sold his interest in Essaness Theatre to Rollie Wasmund.

BEAUMONT, TEXAS.—People's Theatre has reopened under management of A. N. Platureau.

PANHANDLE, TEXAS.—Amusu Theatre has been purchased by G. H. O'Brien, of Amarillo.

TYLER, TEXAS.—Eugene Kennedy has assumed management of Electric Palace Theatre.

NEWPORT NEWS, VA.—Extensive improvements have been made to Palace Theatre and seating capacity increased to 500.

OSHKOSH, WIS.—H. Frank Allen succeeds Willard C. Welch as manager of Stuart Theatre.

Improving Theatres

FRESNO, CALIF.—Ackerman & Harris, proprietors of the Hippodrome, will expend \$25,000 for improvements, including leather chairs, carpets, decorating and painting.

SANTA BARBARA, CALIF.—George W. Smith is preparing plans for reconstruction of Lobero Theatre.

JACKSONVILLE, ILL.—White Hall Theatre Company will expend \$10,000 for improvements to Princess Theatre.

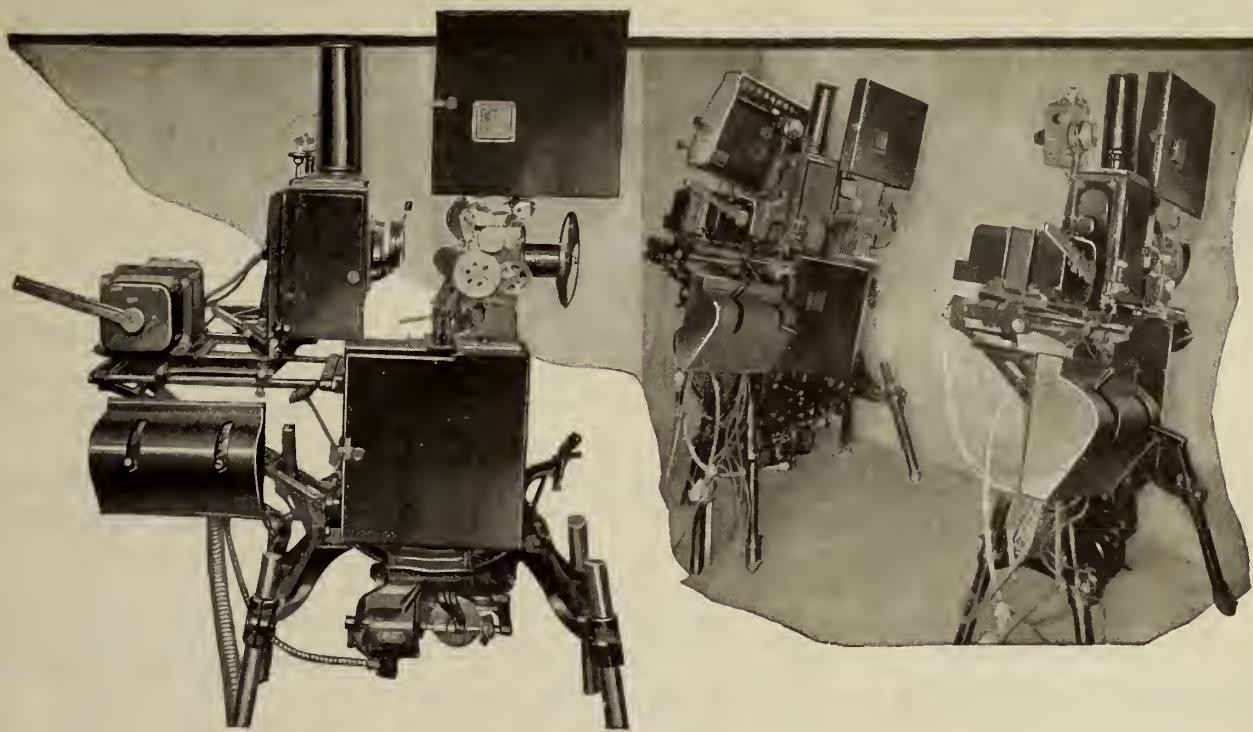
CUMBERLAND, MD.—Liberty Theatre has been closed for renovation, and will reopen in a few weeks with pictures, vaudeville and occasional road attractions.

MINNEAPOLIS, MINN.—Hennepin Theatre Company has plans by Long & Thorshov, 1028 Andrus Building, for alterations to theatre on Hennepin avenue, between Ninth and Tenth streets.

PITMAN, N. J.—Hunt's Theatres, Inc., 1220 Vine street, Philadelphia, has plans by Andrew J. Sauer & Company, Denckla Building, Philadelphia, for alterations and one-story brick and stucco addition, 42 by 96 feet, including balcony, tile, marble and terrazzo work, roof ventilators, etc.

*MALONE, N. Y.—New ventilation system is being installed in Plaza Theatre.

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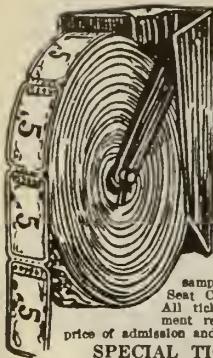
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Theatres Projected

HAYWARD, CALIF.—Chamber of Commerce is considering the erection of large theatre and hotel building on site of Villa Hotel, to cost \$250,000.

LOS ANGELES, CALIF.—David Allison is preparing plans for clubhouse for Friday Morning Club, to include theatre, to cost \$50,000. Address Irving Pichel.

SAN DIEGO, CALIF.—Lange & Bergstrom, Tinker Building, have contract for seven-story theatre and office building to be erected on B street, between Fifth and Sixth, for Cuyamaca Building Company, to cost \$1,054,000.

SANTA ROSA, CALIF.—John Greco plans to erect two-story moving picture theatre, store and office building.

DAYTONA, FLA.—J. W. Camac will erect theatre on Main street, with seating capacity of 1,000.

FORT PIERCE, FLA.—R. N. Koblgaard, of Washington, D. C., and E. R. Marshall, of Tulsa, Okla., plan to erect theatre and business building on Pin street, to cost \$150,000.

CHICAGO, ILL.—Mrs. Hankes has plans by C. Howard Crane, 127 North Dearborn street, for two-story brick, reinforced concrete and stone-trim theatre, store and office building, 117 by 142 feet, to be erected at southeast corner Roosevelt road and Kominsky avenue, to cost \$400,000.

BLOOMINGTON, IND.—H. L. Venderschmitt, of Washington, has plans by Shourds Stoner Company, 511 Tribune Building, Terre Haute, for one-story and balcony brick and stone-trim moving picture theatre, 64 by 130 feet, to cost \$50,000.

CHARITON, IA.—W. D. Junkin has plans by William L. Perkins for three-story brick and reinforced concrete moving picture theatre and hotel building, 78 by 108 feet, to cost \$65,000.

IOLA, KANS.—E. V. Hyning will erect theatre, with seating capacity of 800.

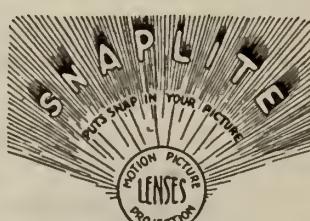
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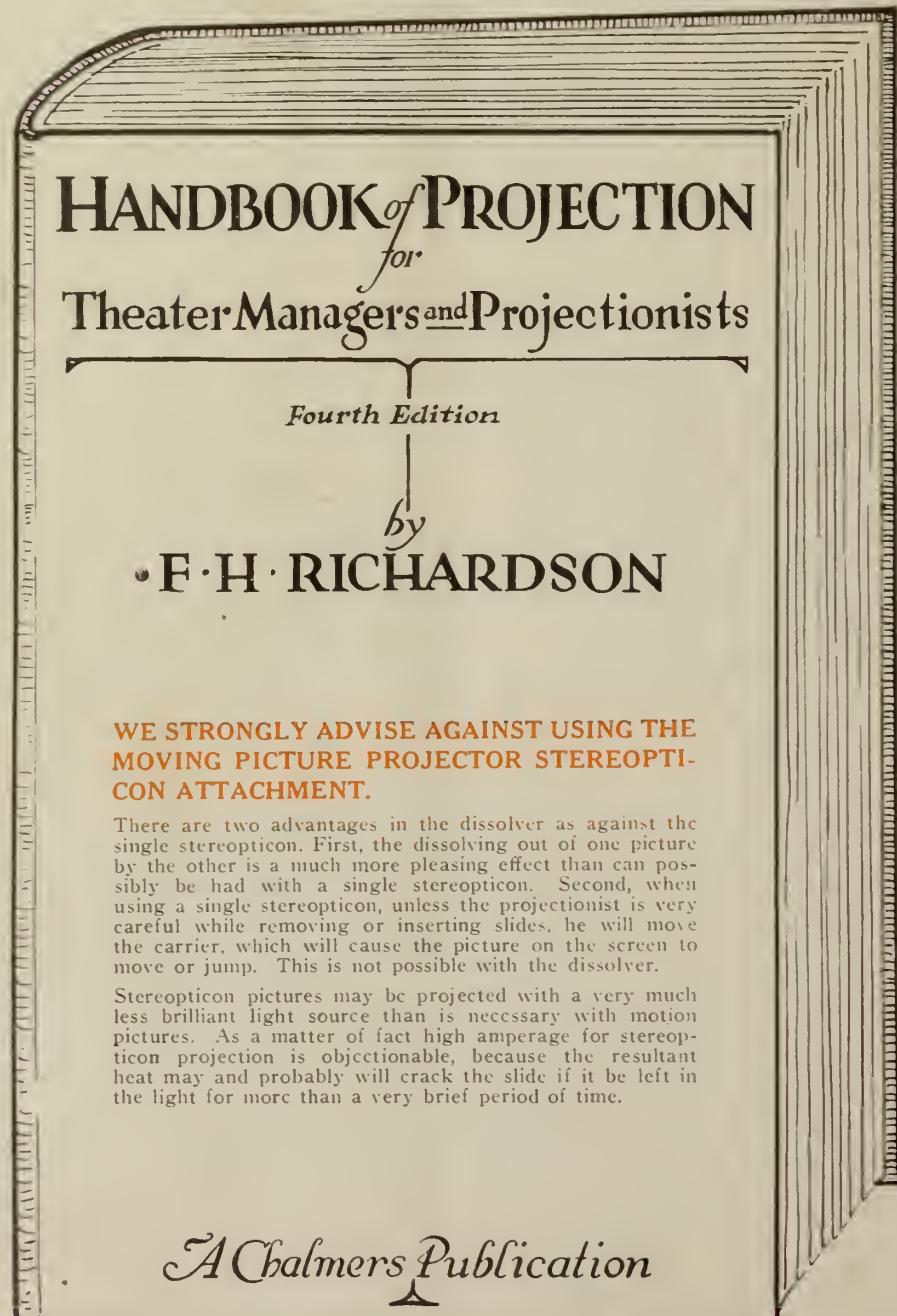
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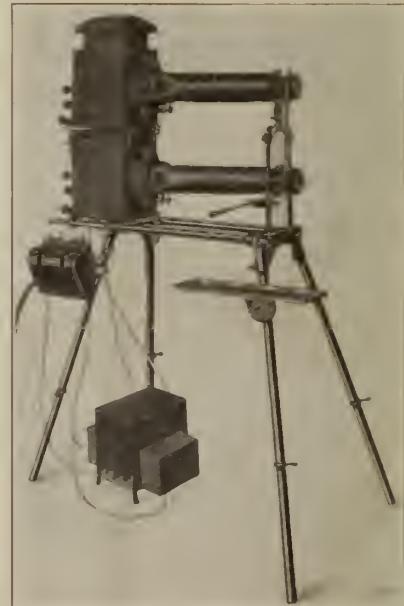
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